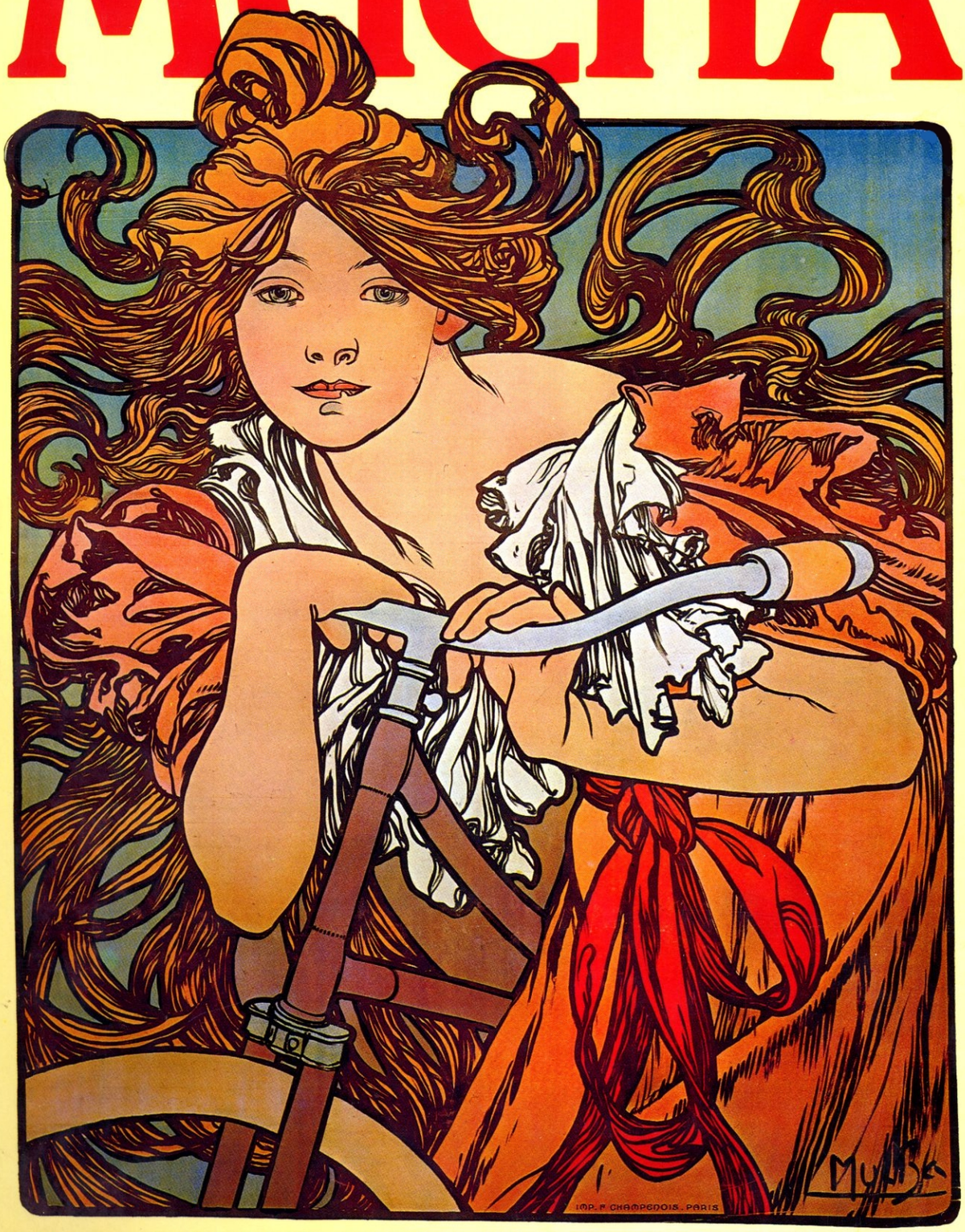
ALPHONSE MUCHA

THE COMPLETE GRAPHIC WORKS

HARMONY BOOKS

ALPHONSE
MUCHA



THE COMPLETE GRAPHIC WORKS

$30.00

ALPHONSE MUCHA

THE COMPLETE GRAPHIC WORKS

Edited by Ann Bridges

Foreword by Jiři Mucha

With 163 plates in full color

Alphonse Mucha was at the height of his fame in the 1890s. "Le style Mucha" is characterized by beautiful women with long, flowing hair, curving, sensuous lines and exotic flower motifs in subtle, muted pastels. Although best known for his *panneaux décoratifs* and celebrated posters for the theater, the most popular of which is the one he designed for Sarah Bernhardt, Mucha was also a highly gifted illustrator. He himself laid great importance on this aspect of his work and it is in his book illustrations that he gave full expression to his main preoccupation in life—nationalism and religion.

Mucha's work was an inspiration to architects and designers of that period who translated his sinuous flower and plant motifs into buildings and furniture. His harmonious designs, sensitive colors and superb draughtsmanship have deservedly earned him the reputation as one of the outstanding and influential graphic artists of Europe. He exemplified and popularized the Art Nouveau style of 1890 to 1910.

This stunning and colorful book is the most comprehensive and accurate record of Mucha's work available. Included are 163 color plates that show the majority of his *panneaux* and posters and a representative selection of his illustrations for calendars, menus, books, periodicals and postcards. Several appear here for the first time since their original publication. Insightful essays by art history experts Marina Henderson

(Continued on back flap)

(Continued from front flap)

and Anna Dvořák chronicle the artist's life, his achievements and his philosophies. A complete catalog section contains 525 detailed and illustrated items and an extensive bibliography of books, periodicals and exhibition catalogs that contain all the additional information about the illustrious graphic output of this important and influential artist.

MARINA HENDERSON has written extensively on nineteenth-century art.

DR. ANNA DVOŘÁK has made numerous studies of Mucha as an illustrator and mural painter, and has helped mount major exhibitions of his work.

HARMONY BOOKS

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Printed in Hong Kong

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edited by Ann Bridges

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contributions by
Marina Henderson and Anna Dvořák

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Frontispiece:
Alphonse Mucha, c. 1897

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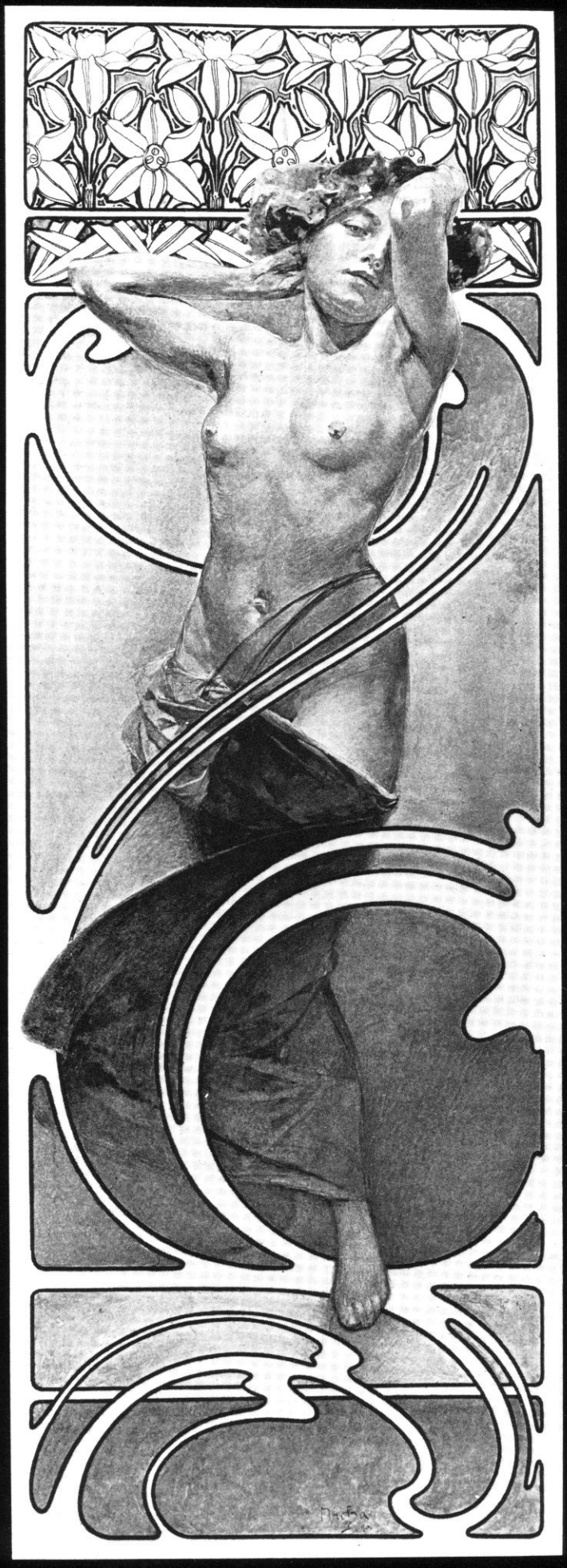


FOREWORD

The revival of interest in Art Nouveau continues and the decorative designs of my father, Alphonse Mucha, are still as much in demand today as when the first edition of *The Graphic Works* appeared in 1973. This new revised and enlarged edition includes many more of his works in colour — the majority of his best-known *panneaux* and posters and a representative selection of his illustrations for calendars, menus, books, periodicals and postcards, several of which appear here for the first time since their original publication. Also included is an additional essay by Anna Dvořák on my father's illustrations for books and periodicals. Though mainly remembered for his posters and *panneaux décoratifs* in the Art Nouveau style, he was also a highly gifted and innovative illustrator. He himself laid great importance on this aspect of his work and it is in his book illustrations that he gave full expression to his main preoccupations in life — nationalism and religion. His ambitions and ideals were, in fact, totally at variance with the commercial graphic work that brought him his past and present fame. Anna Dvořák discusses in detail his most important books, which contain a complete statement of his philosophy, achievements and development in various fields between 1889 and 1929, and reassesses this neglected and little-known side of his work.

Recent research into the graphic works has revealed much new material and information and the catalogue section has been extensively checked and revised, with several new entries added. As a further check, the catalogue was then circulated to various collectors and galleries for their comments. With 525 items detailed, many illustrated, it is the most comprehensive and accurate record available of my father's work. The bibliography of books, periodicals and exhibition catalogues has also been expanded, revised and updated.

JIŘÍ MUCHA

Opposite:
L31 Plate from *Documents décoratifs,* 1902.

Mucha
97

Marina Henderson

'WOMEN AND FLOWERS'

The Life and Work of Alphonse Mucha

The image of Paris as a city of elegance, frivolity, extravagance and sophistication, spiced with more than a hint of naughtiness, is the legacy of the Belle Epoque, when Parisian society seemed to act out a Feydeau farce to the accompaniment of the can-can. As the essential of farce is the contradiction between reality and appearance, it is in keeping that the period's most fashionable decorative artist should be a man whose life seems totally at variance with the work that made him famous. Alphonse Mucha, whose delicately sensuous style epitomises the urbane grace of French Art Nouveau, was a Czech, born in 1860, next to the local jail in the remote Moravian town of Ivančice, who died after being questioned by the Gestapo in Prague in 1939.

To examine the unlikely path by which Mucha travelled from provincial obscurity to international fame is to sympathise with his conviction that his life had been shaped by the direct intervention of Fate. Certainly, at three crucial stages in his life, his future was determined by chance encounters — in a country church, a small market town and a Paris printing works.

The youngest son of a court usher who was ambitious for his children and had destined Alphonse for the priesthood, Mucha as a child was dominated by the two forces that he recognised as the inspiration for his art — religion and nationalism. He was born in a region where Slav language and traditions had only been retained with difficulty against the Hapsburg policy of the Germanisation of Slav provinces and where the emergent pan-Slavic and Czech nationalist movements were to find some of their most fervent adherents. Throughout his life his favoured associates were fellow-Slavs and he was eventually to reject the adulation of Paris and New York to dedicate his art and twenty-five years of his life to *The Slav Epic* for the Czech people.

Always deeply religious and convinced of the occult workings of the supernatural in daily life, his first aesthetic experiences had sprung from church ritual and music. He gained intimate knowledge of both as a choirmaster at the great Baroque cathedral of St. Brno and maintained a lifelong love for them. Perhaps the most significant encounter in his life also took place in a church. Returning home from Brno after his voice had broken, he chanced to visit the church at Ústí nad Orlici, which was being frescoed by the painter Umlauf. In the restricted society in which he had moved, his undoubted precocious talent for drawing was accepted as a pleasant pastime. Never before had he realised that there were such people as living artists, and an artist he now determined to become.

Few fathers have greeted such a decision with enthusiasm — and Mucha's father was no exception. For two years the boy acted as court scribe at Ivančice, learning more from the endless amateur theatricals he organised than the cases he reluctantly recorded. His release came through the theatre. An application to join the Prague Academy having been refused on the grounds that an artist's life was too risky, Mucha left home to become an apprentice scene-painter in Vienna, where he was also able to attend some drawing classes. The near-bankruptcy of his employers in 1881 left him workless and penniless and in the summer

Opposite:
P22 *La Musique*/Music, *panneau décoratif*, 1898.

of that year he arrived, completely without plans or purpose, at the small town of Mikulov. Here his sketches, displayed by a friendly bookseller, were brought to the attention of the local landowner Count Carl Khuen. Mucha received his first important commission from the Count and for nearly two years worked at his castle, the Emmahof, restoring family portraits and decorating the dining room with classically inspired murals. A similar commission came from the Count's brother, at whose castle in the Tyrol Mucha's work attracted the attention of the German painter Wilhelm Kray, Professor at the Munich Academy. It was through Kray's encouragement and the Count's support that Mucha, in 1885, arrived in Munich for his first formal art training. On leaving Munich after two years of study, and having won two prizes, the Count suggested that Mucha continue his studies in Paris. It was there, first at the Académie Julian and then the Académie Colarossi, that Mucha first came into contact with the latest art movements and theories.

The abrupt termination of his allowance in 1899 resulted in two years of the artist's traditional lot — starvation in a garret. He was saved from this by his growing reputation as a skilled, versatile and dependable illustrator. Initially his work was for cheaper journals like *Le Petit Illustré* and other enterprises of the friendly publisher Armand Colin, but he then secured a commission to illustrate Xavier Marmier's fairy tales *Les Contes des grand-mères.* These illustrations brought Mucha's first public recognition and gained an Honourable Mention at the Salon. Slowly, during the next four years, Mucha consolidated his growing reputation with increasingly prestigious commissions such as his contributions to Seignobos' monumental *Scènes et épisodes de l'histoire d'Allemagne.*

Until the end of 1894 there was little remarkable in Mucha's life and nothing particularly outstanding, certainly in a Parisian context, about his work. Distinguished by a remarkable graphic fluency and a certain elusive charm, his style, from the first surviving Mikulov sketches to the Seignobos illustrations, was strictly within the high academic tradition. Only in the isolated and now very rare calendar that he designed for Lorilleux in 1892 is there a faint hint of *'le style Mucha'.* Self-taught to a considerable extent, his innate technical skill had been well trained under Herterich at Munich, but neither in form nor subject matter did his work display any great originality, reflecting rather the influence of established artists he admired — Meissonier, Delacrois, Doré and that immensely successful painter of Viennese matrons in decent allegorical nudity, Hans Makart.

It was the third crucial intervention of chance that produced the style so essentially his own. In the afternoon of Christmas Eve, 1894, Mucha was correcting proofs for a friend at the printing works of Lemercier when Sarah Bernhardt, dissatisfied with the poster for her new production, *Gismonda* by Sardou, telephoned demanding another poster to be ready for billing on New Year's Day. For want of another immediately available artist, Mucha was offered the job and produced a poster so radically new in design that from the moment it appeared on the hoardings it became a collector's piece (not unaided by Bernhardt's shrewd business dealings) and Mucha was catapulted to immediate fame.

Not until recently have posters attracted the same critical attention as in the Paris of the eighties and nineties when a new example by Chéret, Toulouse-Lautrec or Steinlen merited reviews in serious art journals. Now, when Art Nouveau posters are a staple of fashionable interior decoration, it is difficult to appreciate the impact of Mucha's *Gismonda,* in many ways the most impressive poster he ever produced. In 1895 its distinctive shape, muted colouring and exquisitely simplified draughtsmanship, allied to a Byzantine richness of decoration, were completely novel. The poster's obvious merit, together with the

P45 *La Lune*/Moon, *panneau décoratif,* 1902.

P48 *L'Etoile du matin*/Morning Star, *panneau décoratif,* 1902.

publicity value of anything or anybody connected with Bernhardt, ensured that within a week Mucha was the most talked about artist in Paris.

As a result of *Gismonda* Mucha signed a six-year contract with Bernhardt during which time he designed nine outstanding posters for her (of which only one, *Les Amants,* 1895, was not in the elongated format he had established at the first). As well as posters he designed costumes, sets and jewellery for Bernhardt and together they produced two extremely successful plays, Rostand's *La Princess Lointaine* and *La Dame aux Camélias.* Her patronage and the sheer prettiness of the work that Mucha was now producing, brought a flood of commissions and one of the first to realise the commercial possibilities of his decorative designs was the printer Champenois. In return for a fixed and generous salary, Champenois secured the exclusive right to print as much of Mucha's lithographic work as he required. A shrewd businessman, it was he who suggested the idea for the famous *panneaux décoratifs.* These were basically posters, without textual matter, printed on quality paper, or even satin, and sold in considerable quantities for framing or display in private houses and shops. Of the surviving *panneaux* those printed on satin, now rare, give the most accurate impression of Mucha's original schemes. Overwhelmed with work, he often did not have time to correct the colour proofs of the many cheaper editions printed on paper and which, even in the cases of corrected editions, have tended to discolour. Although Mucha found his contract with Champenois increasingly onerous and complained that he was being commercially exploited, he produced some of his most attractive and popular lithographic work for him, like the delightful *Four Seasons* of 1896, perhaps the most spontaneous and relaxed series, and the *Four Flowers,* the most frequently reproduced of all his designs. Champenois, who was not one to let a saleable commodity fade, used Mucha's designs repeatedly — as posters, calendars, *panneaux* and, ultimately, postcards. These postcards reached a peak of production in France around 1900 and are interesting both because designs originally produced in monochrome are here first produced in colour and because they proved useful in dating otherwise undated work. The variations in colour can be attributed to the frequent occasions when Mucha was not able to supervise the final printing. As time went on and he increasingly lost interest in this sort of work, the colouring often tended to become coarser and more harsh.

Within eighteen months of *Gismonda,* Mucha held his first one-man show at the Salon des Cents in the galleries of the influential *La Plume* magazine. Over four hundred items were displayed, two thirds completed within the last two years, ranging from religio-historical illustrations to his latest *panneaux.* The complete break in his style pre- and post- *Gismonda* must have been patent but few critics paid much attention to his 'serious' work, preferring to rhapsodise, with some exceptions, over Mucha's women and flowers. Thus, at the very start of his success, attention was focussed on that aspect of his work which Mucha came to despise and for which, paradoxically, he is now best remembered. Mucha's views on art are totally unexpected if, as is general, only the decorative work in the idiom of his Paris period is known and considered. To Mucha, art was essentially concerned with the propagation of ideas that would contribute to the spiritual evolution of the human spirit, hence his slightly unexpected admiration for Puvis de Chavannes and other Symbolists. Mucha repudiated any description or classification of his work as Art Nouveau, protesting that, as art was eternal it could never be new. Equally, he refused to enter into any discussions on his affinities and links with any individual school or movement.

Mucha was a friendly, gregarious, attractive man, generous to a fault, and during his Paris apprenticeship met many other artists. For

six years his studio, which for some months he shared with Gauguin, had been over the famous *crémerie* owned by Madame Charlotte, a patron of modern art despite herself, and here he became familiar with the latest experiments and theories of artists who were seeking to break the conventions of academic art and to take art out of the Salon and back to the people. He was unmoved by the arguments for and against academic art and his admiration for the artists who had influenced him in his youth persisted all his life. But with the gospel of William Morris, spread by the enthusiastic Delius, he was in complete agreement. Mucha welcomed the comparative cheapness of his lithographic work for this very reason. Not for him the creed of art for art's sake, art was for the people.

On examination, his style can be seen to have affinities with many trends current in the art world of the time — an interest in Japanese graphics, the cloisonism of Gauguin and Grasset, the spangled skies of Schwabe and Beardsley's development of simplified line as the essential element of composition. But to Mucha, his style was the natural evolution of purely Czech artistic traditions, organically growing from roots in the country he loved so well. The criticism that most saddened him was that of jealous Czech artists who derided his work because 'it is French'. Perhaps the most convincing explanation of the sudden efflorescence of Mucha's style is that given by his son, Jiří Mucha, in *Alphonse Mucha, Posters and Photographs:* 'I can only suggest that it was the power of Bernhardt's personality and the emotional force of the scene in which he chose to depict her — on her way to church — in a Byzantine setting, which acted as a catalyst on the diverse strands which must have contributed to his artistic development'. For more than a decade, until his first visit to America in 1904, Mucha's studio in the rue du Val de Grâce became one of the sights of fashionable Paris. The atmosphere there reminded one observer of the mysteriously lit interiors of Czech Baroque churches. An impression of the confusion of bizarre objects with which it was crammed can be gained from several of Mucha's own photographs where the studio appears as a background for his models. He had moved to this larger studio towards the end of '96 in order to have room to complete one of his most interesting and successful commissions, *Ilsée.* Published in 1897 by Piazza, *Ilsée* was a bibliographical rarity from the day of publication and has always retained its value. It is Mucha's most successful illustrated book, displaying his authoritative mastery of design on every page and, at a time of distinguished book illustration and production, it is unquestionably a masterpiece. With what now appears a wanton inability to appreciate the true strength of his work, Mucha, however, preferred his designs for *Le Pater* (1899). In this book his supreme decorative gifts, while as always apparent, were subordinated to an emotional romanticism in the style he was later to perfect in *The Slav Epic.* Indeed, in the chaotic months leading up to the Paris Exhibition of 1900, *Le Pater* and similarly inspired murals for the Bosnia-Herzegovina Pavilion, together with his extremely polished essays in sculpture, were Mucha's consolation for the increasing amount of commercial work he was undertaking in the style demanded by his popularity.

Between 1896 and 1902 Mucha achieved his maximum graphic output and it was during this period, on balance, that his best work was produced — the early *panneaux,* the superb *Job* posters of '96 and '98, *Zodiac,* the poster for Moët & Chandon's *'Dry Imperial'* of 1899, the forerunner of all evocatively glamorous travel posters *Monaco-Monte-Carlo* (1897), *Ilsée, Documents décoratifs* (1902) and all but one (uncompleted) of the Bernhardt posters. Already in the gorgeous *La Plume* and *Primevère* of 1899 a certain hardening of his style can be discerned and in the glowing *Four Precious Stones* (1900) maturity and worldly wisdom have replaced the untested charm of his earlier models.

C7 *L'Année qui vient*/The Coming Year, calendar, 1897.

A35 Poster for *The West End Review,* 1898.

His style is more tightly organised and more dependent on the reiteration of certain stock motifs that people had come to expect in his work. Amongst his later posters only a few, like *Princess Hyacinth* (1911), totally captured the carefree, innocent sexuality that contributed so greatly to the charm of his early work in Paris. What was lost in spontaneity and originality was largely replaced by an astoundingly confident graphic virtuosity and inventiveness — qualities apparent in every attractive page of *Documents décoratifs.* Issued as a folio of seventy-two plates, both monochrome and colour, many hand-coloured under Mucha's supervision, this was an encyclopaedic source for Mucha's style in every branch of decorative and applied art and one of the few books on design where even individual plates are sought after by collectors. Both in conception and execution it is superior to the later *Figures décoratives* (1905) in which only a few plates are more than pedestrianally competent.

Between 1904 and 1912 Mucha spent most of his time in America. His reasons for visiting there were uncomplicated — money. In 1903 he had met the young Czech girl that he was to marry, but being spendthrift and generous had not managed to accumulate any capital in Paris in spite of his high earnings. Sarah Bernhardt's vivid account of the profitability of her first American tour and his friendship with the Baroness de Rothschild, who was only too happy to supply introductions to suitably wealthy potential clients, seemed to augur well. Moreover, he was now determined to establish a new reputation as a serious painter and portraitist, a reputation which his very popularity would make virtually impossible to acquire in Paris.

Mucha left Paris at the height of his fame, when the most popular item at the Folies Bergère was the dancer Lygie in *poses plastiques* based on his *panneaux;* and fashionable dress, theatre and costume design, interior decoration and his many imitators all testified to the triumph of *'le style Mucha'.* On arriving in America, however, his hopes, from the financial point of view, were soon dashed. New York welcomed him as enthusiastically as Paris. Two full pages of panegyric in the New York Times and countless social invitations heralded his arrival. But the Mucha that America demanded was the Mucha of the posters and *panneaux,* the type of work that he had determined to abandon.

During his years in America, Mucha's main source of income was from teaching, (he gave classes in both New York and Chicago). He secured several commissions for portraits but painting in oil was a medium he found tediously time-consuming although he greatly enjoyed it. A task that also engaged much of his time was the complete decoration of the German Theatre in New York (converted into a cinema in 1909 and demolished in 1929). His graphic output in the States was limited and much of it for magazines like *Hearst's.* Perhaps his most 'commercial' undertaking was a set of delightful soap wrappers for Armour of Chicago, but no *panneaux* and only four of his posters are known to have been designed and executed in the States. Of these, two were for the theatre, one for the ill-fated super-production *Kassa* (1908) starring the sadly over-ambitious Leslie Carter, and for which Mucha also designed the costumes and sets, and a poster (which does not appear to have been published) for Maude Adam's one night production of Schiller's *The Maid of Orleans* (1909) at the Harvard Stadium.

The most momentous result of Mucha's American sojourn was the support of the millionaire Charles R. Crane, who agreed to finance what had become Mucha's one ambition, *The Slav Epic.* In 1909, in the teeth of violently jealous objections from local artists, he was commissioned to decorate the Mayor's Parlour in Prague's Municipal Building. In this task, for almost the first time, he felt that he was enjoying his art to its proper end — the celebration of the spirit of the Czech people. He produced a triumphantly theatrical fresco which,

even today when national-heroic art is little esteemed, cannot fail to impress. *The Slav Epic,* twenty vast panels in tempera and oil depicting incidents from Slav history, was completed between 1912 and 1928. Executed with all the technical skill and mastery of composition inseparable from any of Mucha's work, one cannot question the effectiveness of these monumental pictures. What can be questioned is whether Mucha's unique abilities were used to their best advantage in this genre. For, with the exception of his work for Bernhardt, for whom he had unstinted admiration and with whom he shared a deep rapport, it can be argued that the less Mucha's ideals and emotions were aroused by his subject, the more direct and individual the impact of his art. The posters he designed in Czechoslovakia, the majority for charitable organisations or national events, are unmistakably Mucha but rarely as successful as the purely 'commercial' work he was doing in France at the height of his fame. In place of effortless elegance there is a striving to communicate emotion which too often only succeeds in creating an uneasy imbalance between form and content. An uncomplicated, successful and, as far as can be judged, fundamentally happy man, Mucha's strength lay in his celebration of natural and feminine beauty. His best work seems to flow from an inner equilibrium between an uncomplicated response to physical beauty, whatever its manifestation, and a rarely surpassed graphic dexterity and ornamental fluency. In attempting to communicate emotional or intellectual concepts, this equilibrium tended to be thrown out of balance and the result, however competent, lacks the qualities of Mucha's best design — uncomplicated, immediate and totally satisfying grace.

A71 Poster for *The Slav Epic,* 1928.

After the glittering scene of fin de siècle Paris, Mucha's later years, spent largely in Czechoslovakia, must inevitably seem an anti-climax. But in the context of his family life, and in his assurance that he was directly serving the nation with his designs for stamps, banknotes and even policemen's uniforms, for all of which he would not accept any payment, he appears to have been fulfilled. His European and international reputation was kept alive by the extremely successful exhibition of his work at the Brooklyn Museum in 1921 (which featured *The Slav Epic*) and a comprehensive retrospective exhibition at the Jeu de Paume in Paris in 1936. Already by then his art did not seem so much outmoded as representative of a Europe and a civilisation that had disappeared, in which the *douceur de vie,* whose passing Talleyrand had lamented in the Revolution, had briefly been revived.

Mucha was an old man when the Germans marched into Czechoslovakia in 1939. His life had seen the birth and the effectual death of the nation that had for so long been the focus of his aspirations. He was one of the first in Prague to be questioned by the Gestapo and his health, already suffering, did not long withstand the interview. Three months later he died, leaving behind him an unparalleled collection of every aspect of his work done in a long and ultimately successful life.

Among the cognoscenti, Mucha's name was never forgotten but it was an exhibition at the Bibliothèque Forney in Paris in 1966 that again drew general attention to this superb decorative artist. Since then his work has been amongst the most sought after of any Art Nouveau artist, and at a time of proliferating poster reproduction, his posters and *panneaux* are internationally perhaps the most consistently popular. As a considerable quantity of lithographs were published during Mucha's lifetime under his direct supervision, either drawn directly on the stone but more often transferred from carefully detailed sketches, a substantial number are still available and appear regularly at international salerooms. This catalogue of Mucha's printed work has been produced in response to the immense popular interest in these items, an interest which Mucha, with his belief in the relevance of his art not to the few but to the many, would be the first to welcome.

THE COLOUR PLATES

The number preceding each caption refers to the catalogue entry at the back of the book, where full details are given. The date is for the year in which the item was printed.

Abbreviations:

P = *Panneaux*

A = Posters/*Affiches*

C = Calendars/*Calendriers*

L = Books/*Livres*

R = Periodicals/*Revues*

G = Miscellaneous Graphics/*Oeuvres graphiques variées*

CP = Postcards/*Cartes postales*

PANNEAUX

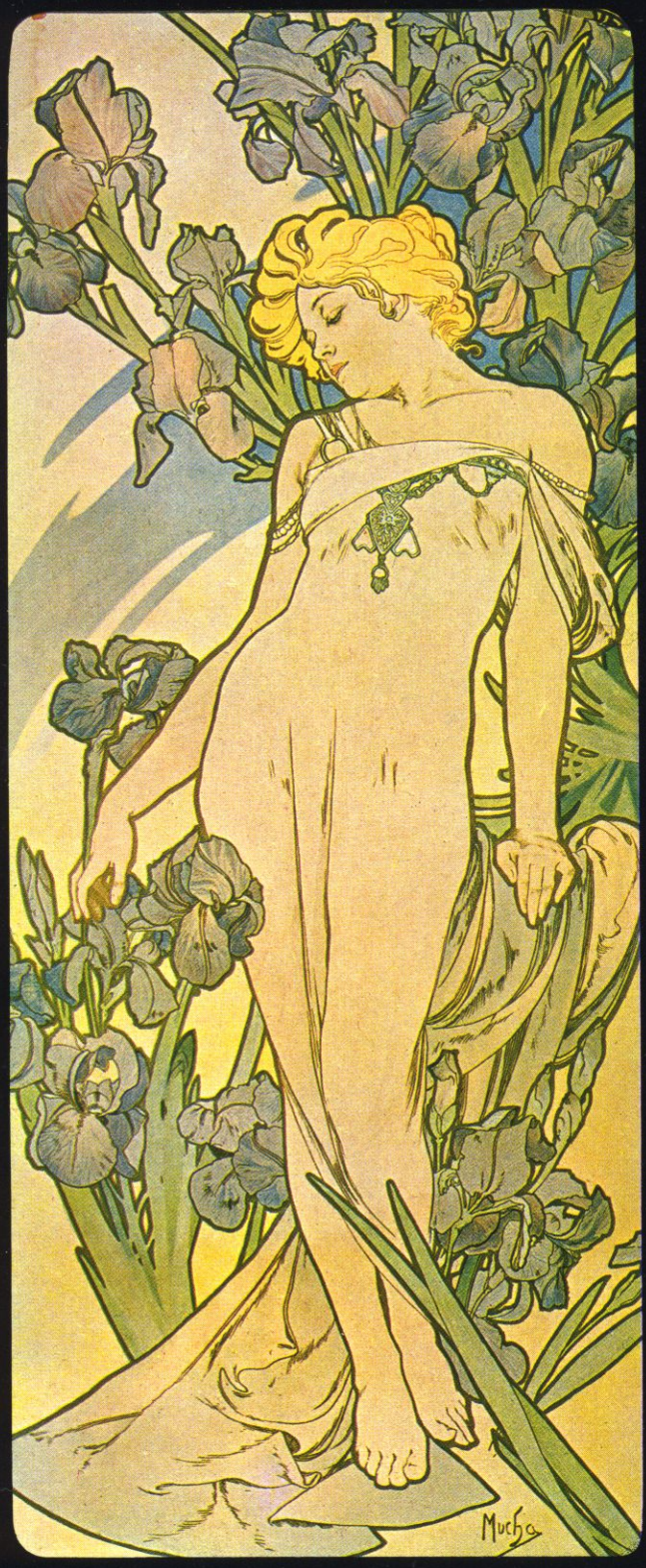
P1 *REVERIE*/DAYDREAM, 1896

P3 *PRINTEMPS*/SPRING, 1896

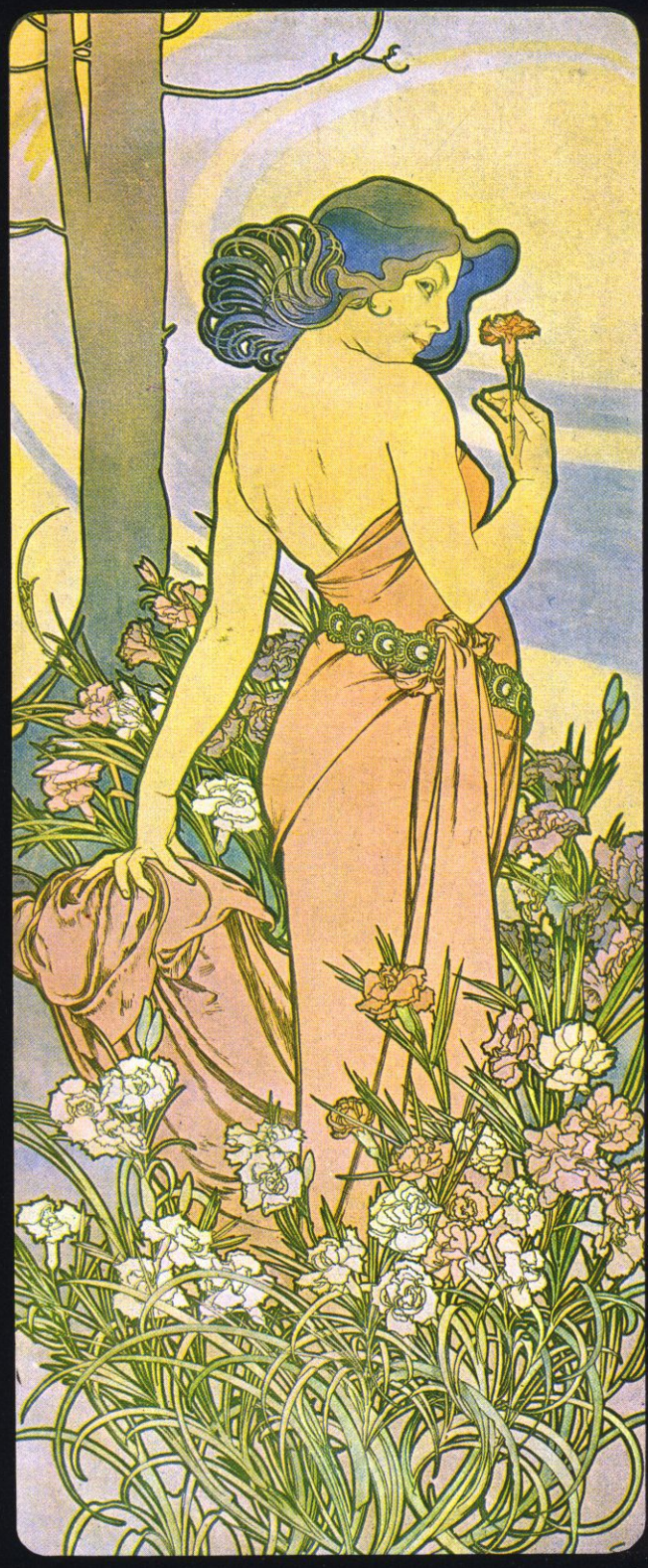
P4 *ETE*/SUMMER, 1896

P5 *AUTOMNE*/AUTUMN, 1896

P6 *HIVER*/WINTER, 1896

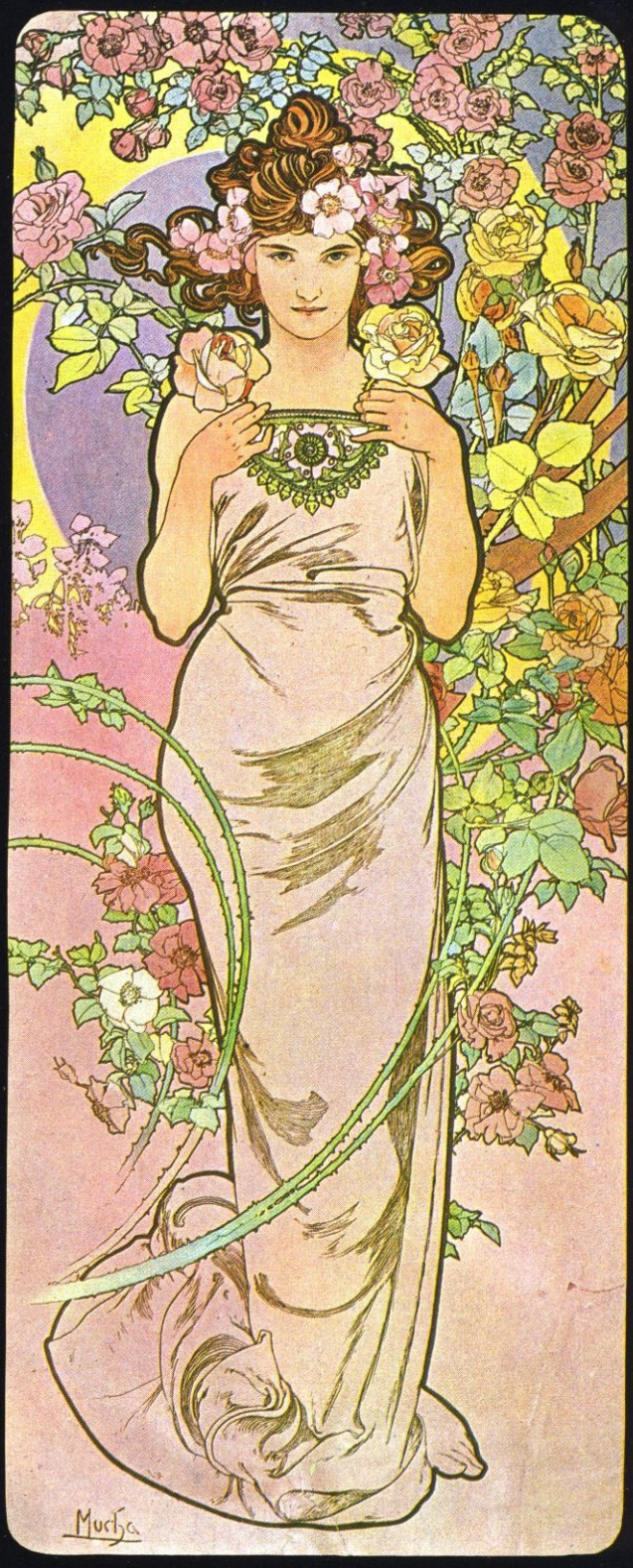


P9 *L'IRIS*/IRIS, 1897



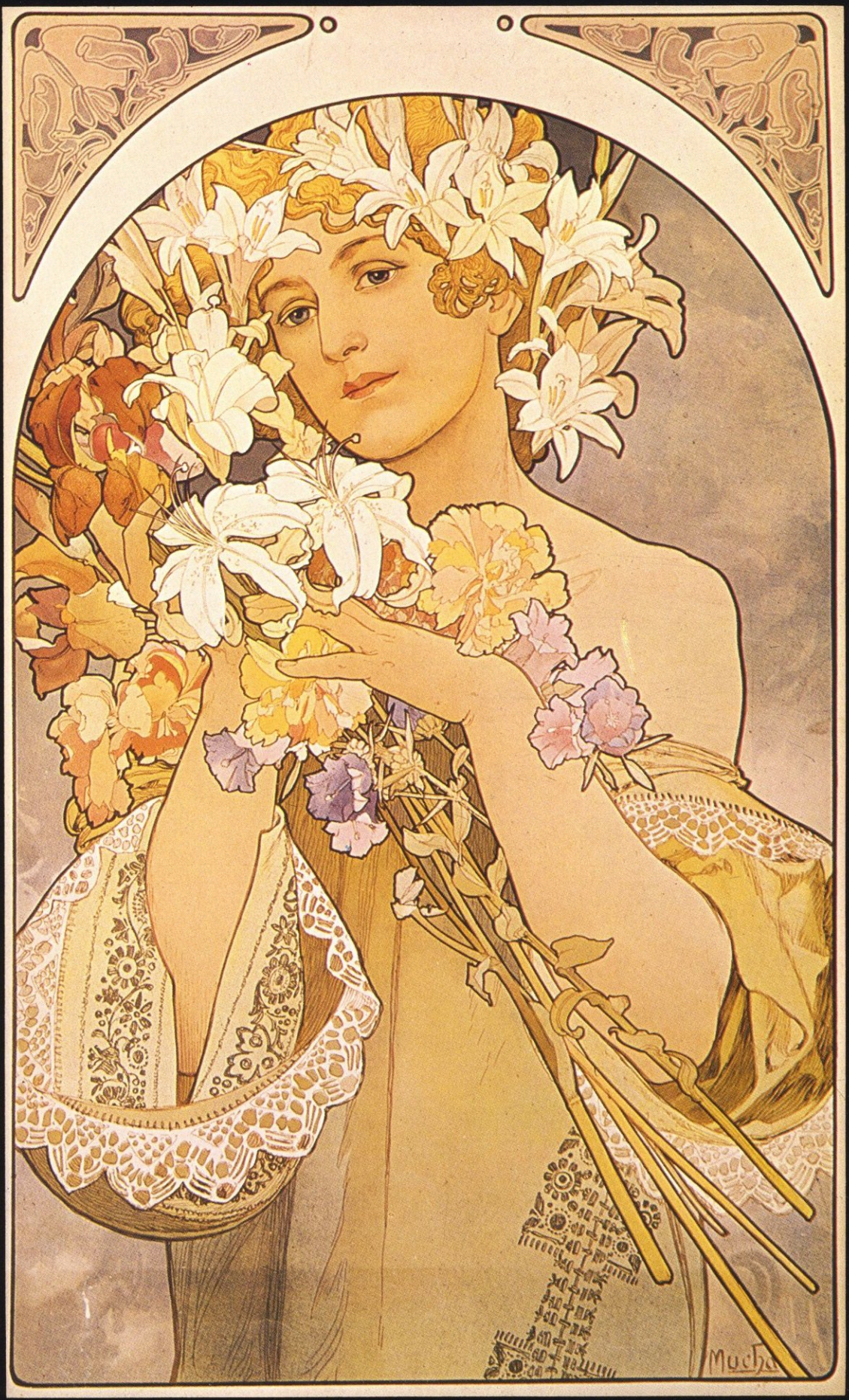
P10 *L'OEILLET*/CARNATION, 1897

P11 *LE LYS*/LILY, 1897



P12 *LA ROSE*/ROSE, 1897

P18 *LE FRUIT*/FRUIT, c.1897

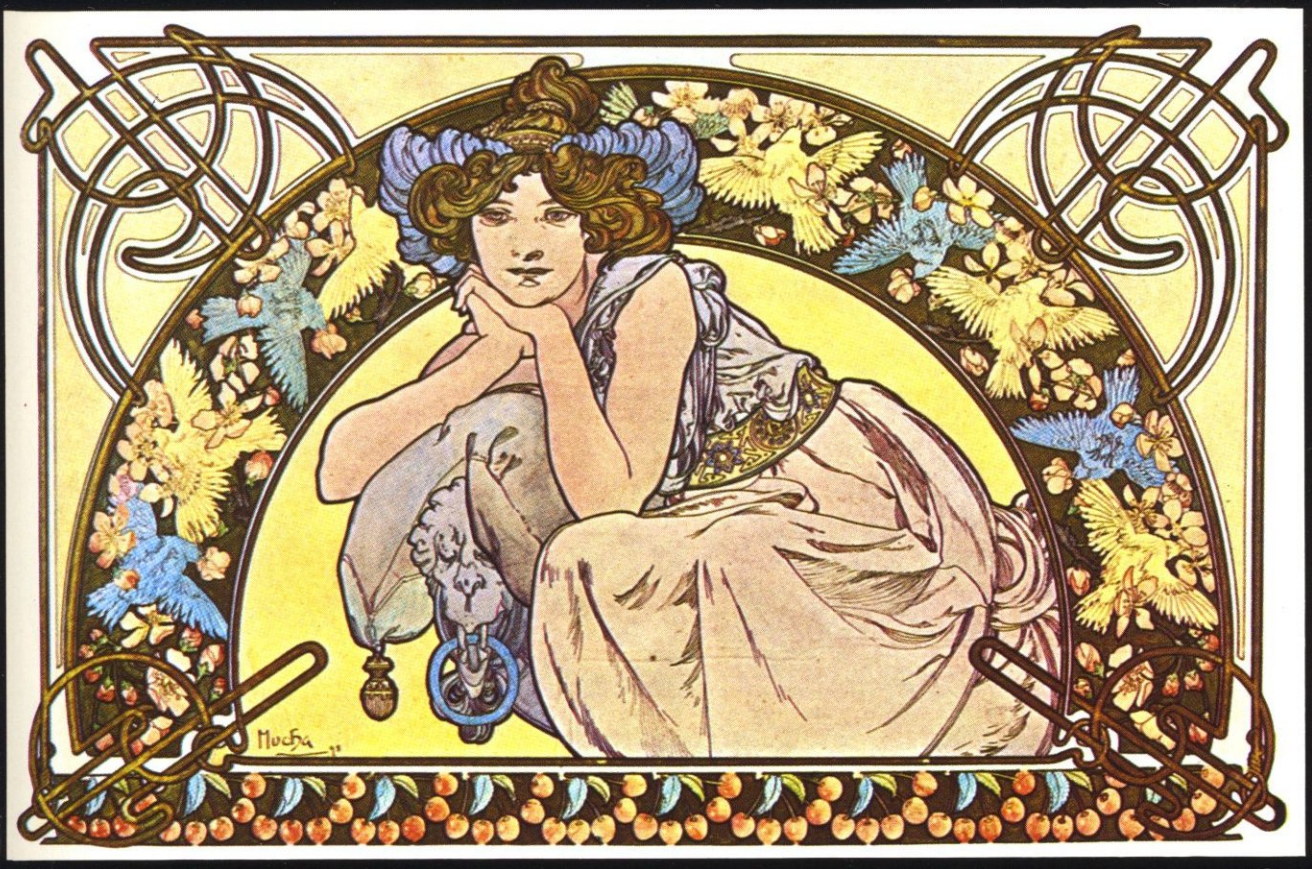


P17 *LA FLEUR*/FLOWERS, c.1897

P19 *LA POESIE*/POETRY, 1898

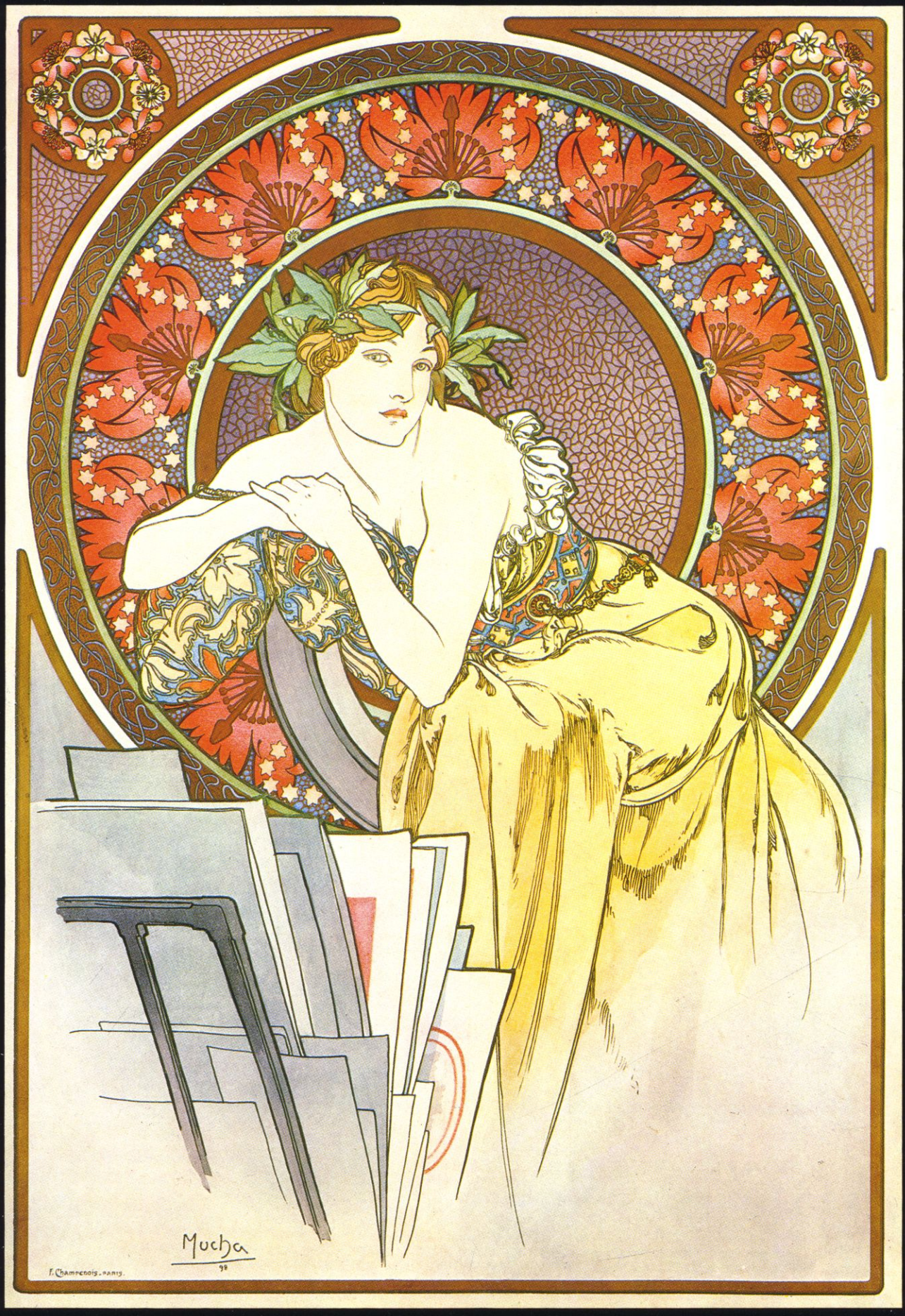
P20 *LA DANSE*/DANCE, 1898

P21 *LA PEINTURE*/PAINTING, 1898



P24 *FLEUR DE CERISIER*/CHERRY BLOSSOM, 1898

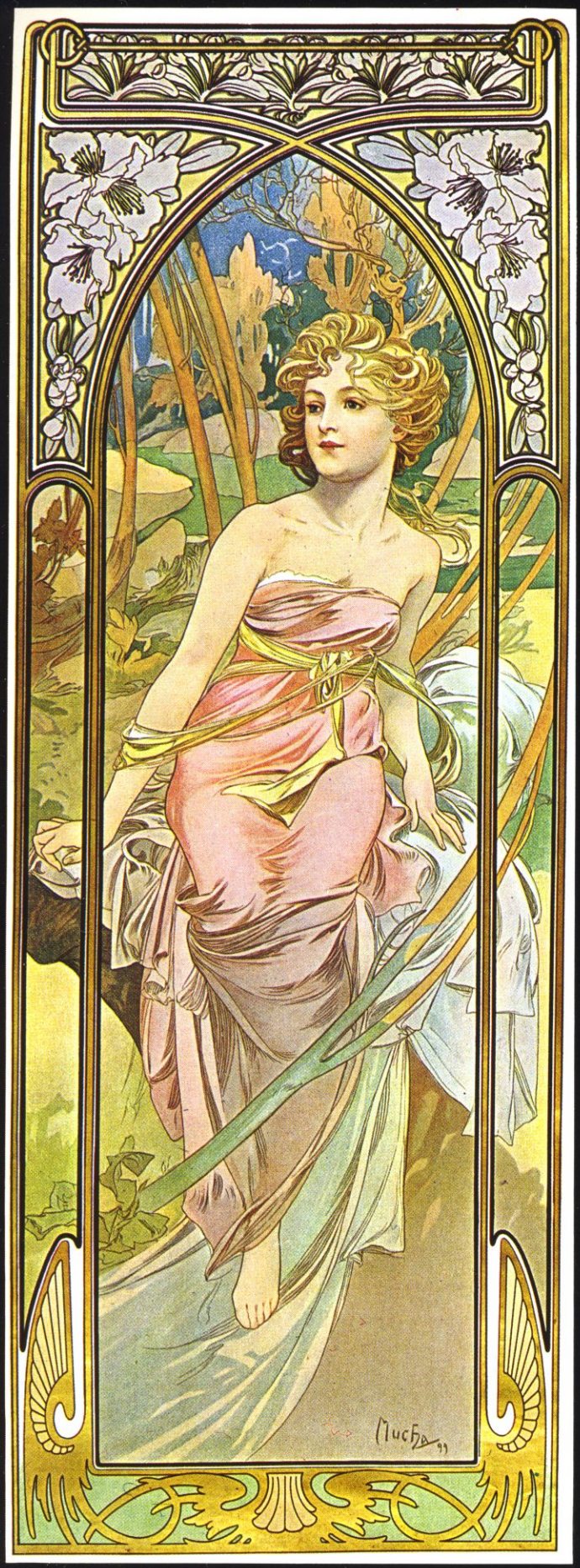
P23 *NENUPHAR*/WATERLILY, 1898



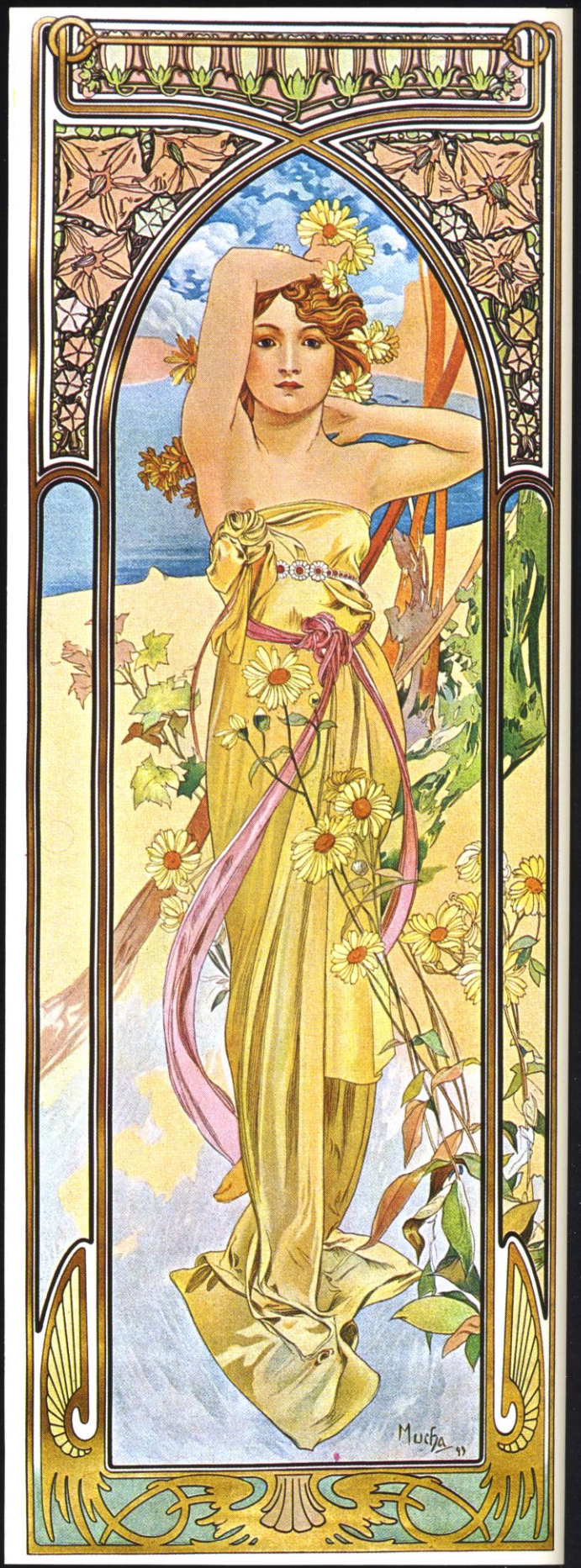
P25 *FEMME AU CARTON A DESSINS*/GIRL WITH EASEL, 1898

P26 *LA PRIMEVERE*/POLYANTHUS, 1899

P27 *LA PLUME*/THE PEN, 1899



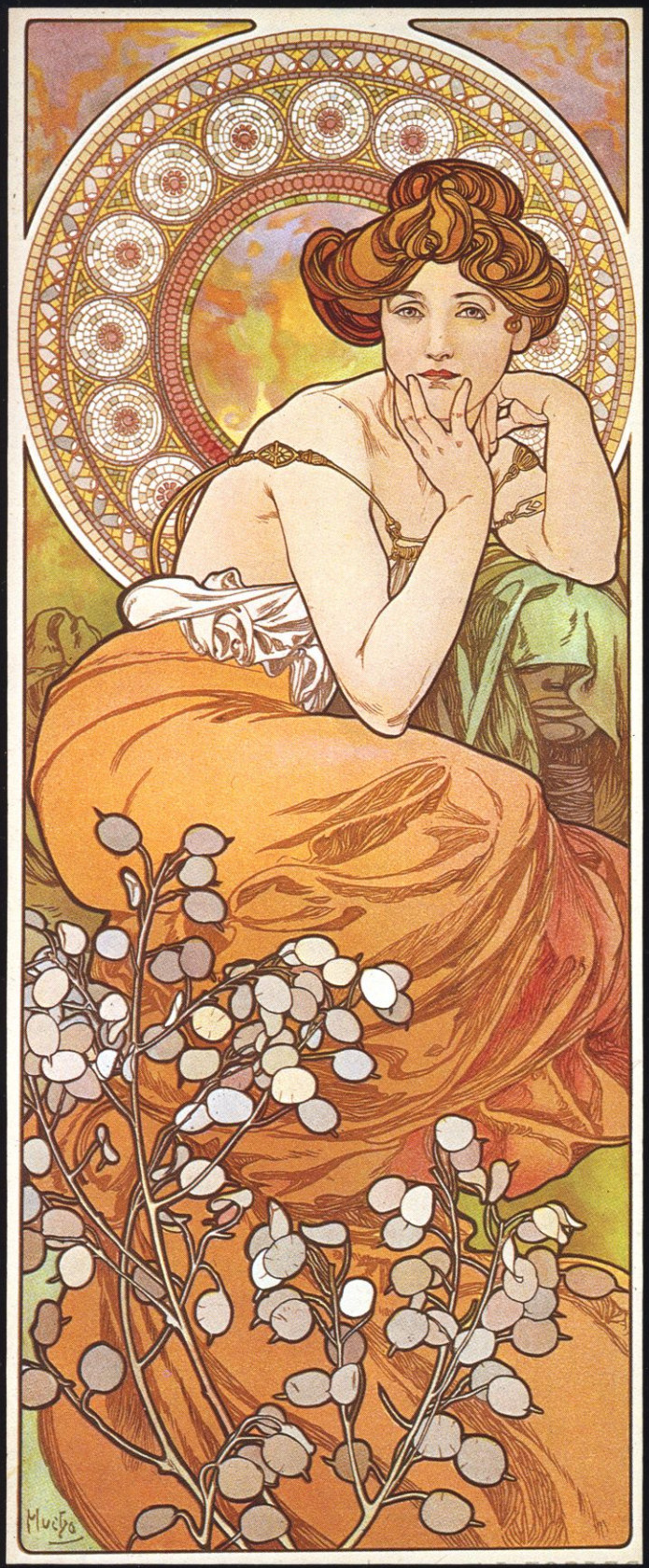
P28 *EVEIL DU MATIN*/MORNING AWAKENING, 1899



P29 *ECLAT DU JOUR*/DAYBREAK, 1899

P30 *REVERIE DU SOIR*/EVENING REVERIE, 1899

P31 *REPOS DE LA NUIT*/NOCTURNAL SLUMBER, 1899



P34 *LA TOPAZE*/TOPAZ, 1900

P35 *L'EMERAUDE*/EMERALD, 1900

P36 *L'AMETHYSTE*/AMETHYST, 1900

P37 *LE RUBIS*/RUBY, 1900

P38 *PRINTEMPS*/SPRING, 1900

P39 *FEMME A LA MARGUERITE*/WOMAN WITH DAISY, c.1900

P40 *FEMME PARMI LES FLEURS*/WOMAN AMONG THE FLOWERS, c.1900

P41 *LE LIERRE*/IVY, 1901

P42 *LE LAURIER*/LAUREL, 1901

P43 *BRUYERE DE FALAISE*/HEATHER, c.1901

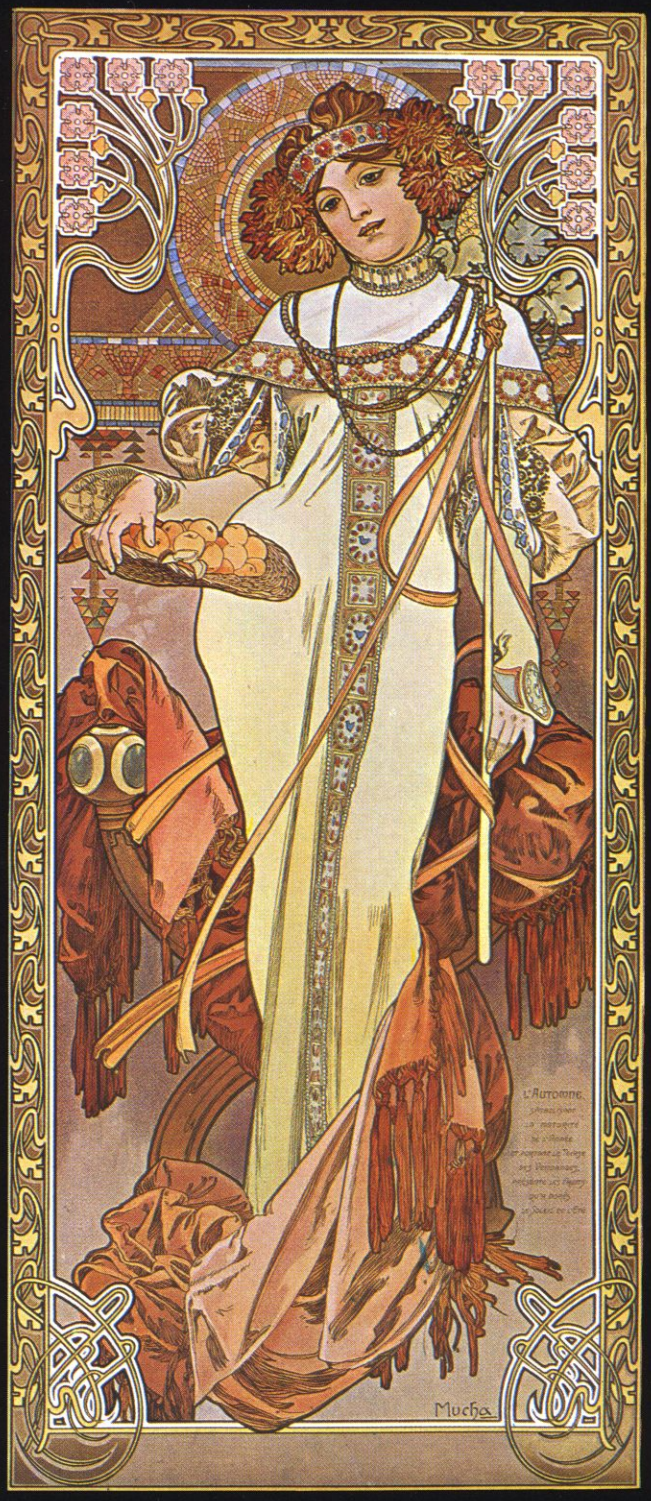
P44 *CHARDON DE GREVES*/SEA-HOLLY, c.1901

P46 *L'ETOILE DU SOIR*/EVENING STAR, 1902

P47 *L'ETOILE POLAIRE*/POLE STAR, 1902

P49 *ETE*/SUMMER, 1903

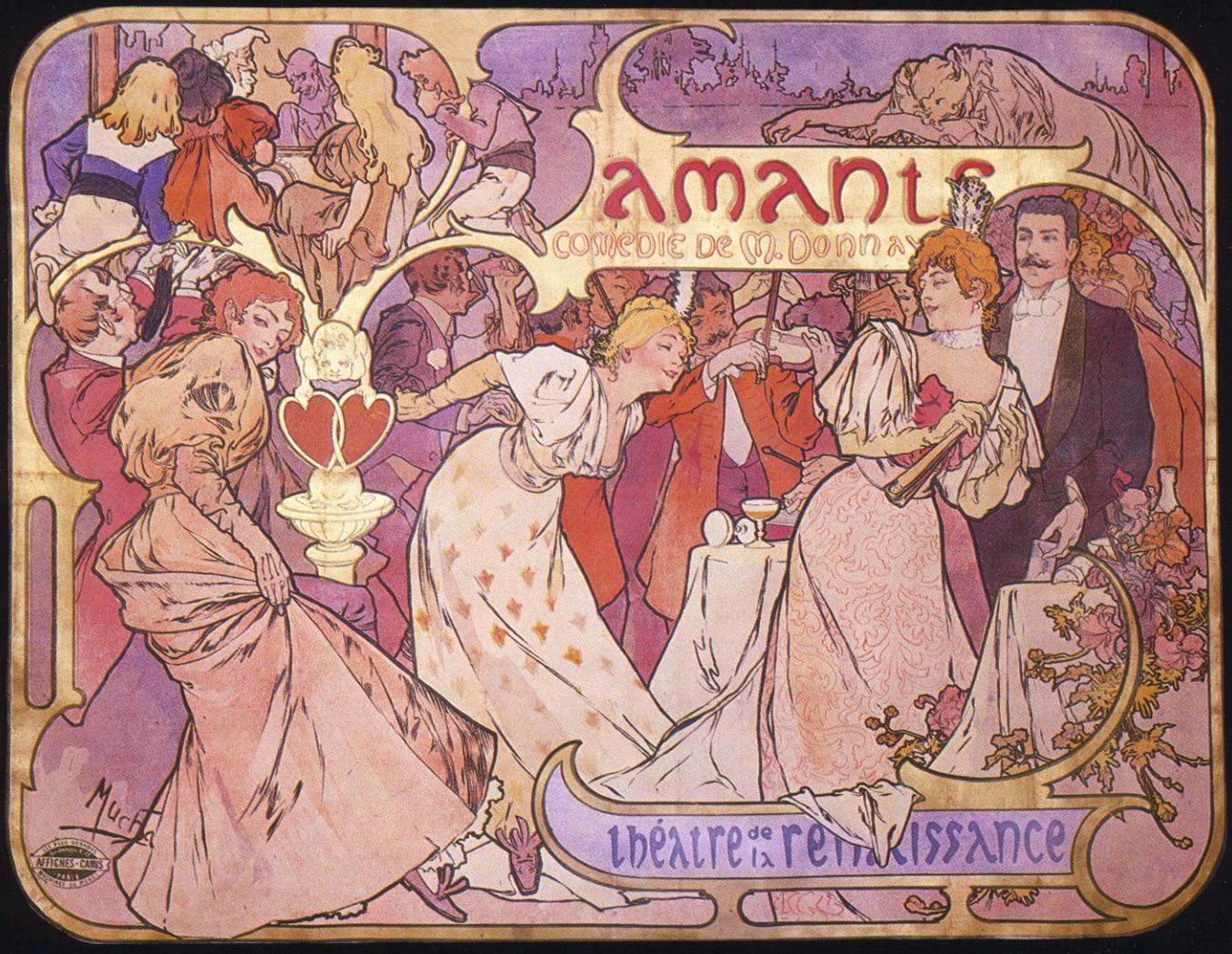
P51 *HIVER*/WINTER, c.1903



P50 *AUTOMNE*/AUTUMN, c.1903

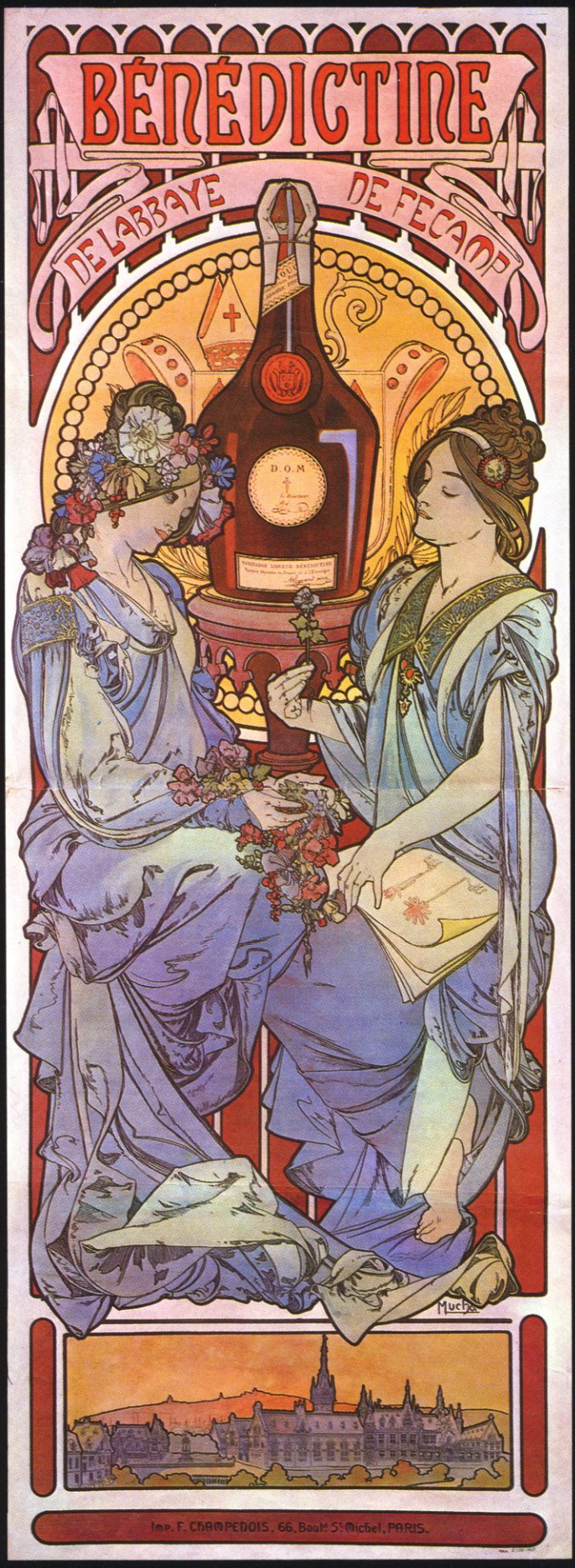
POSTERS
AFFICHES

A1 *GISMONDA*, 1894



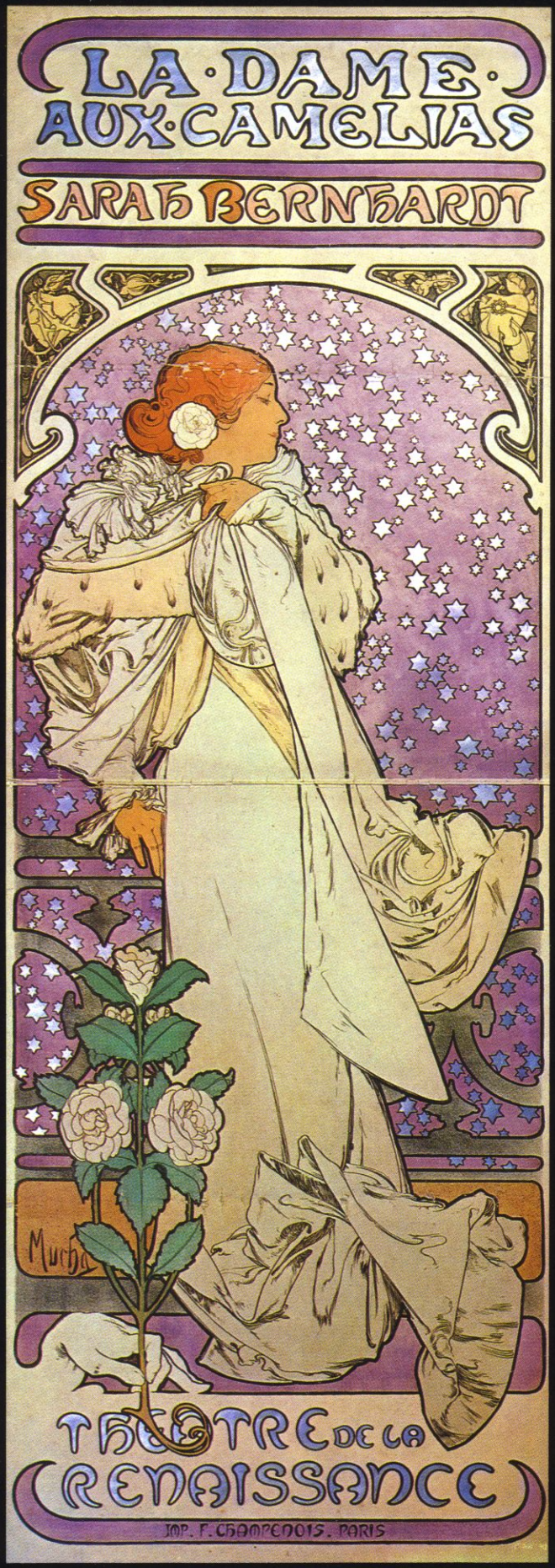
A3 *AMANTS*, 1895

A4 *FLIRT — BISCUITS LEFEVRE-UTILE*, c. 1895



A8 *BENEDICTINE*, 1896

A10 *LORENZACCIO,* 1896

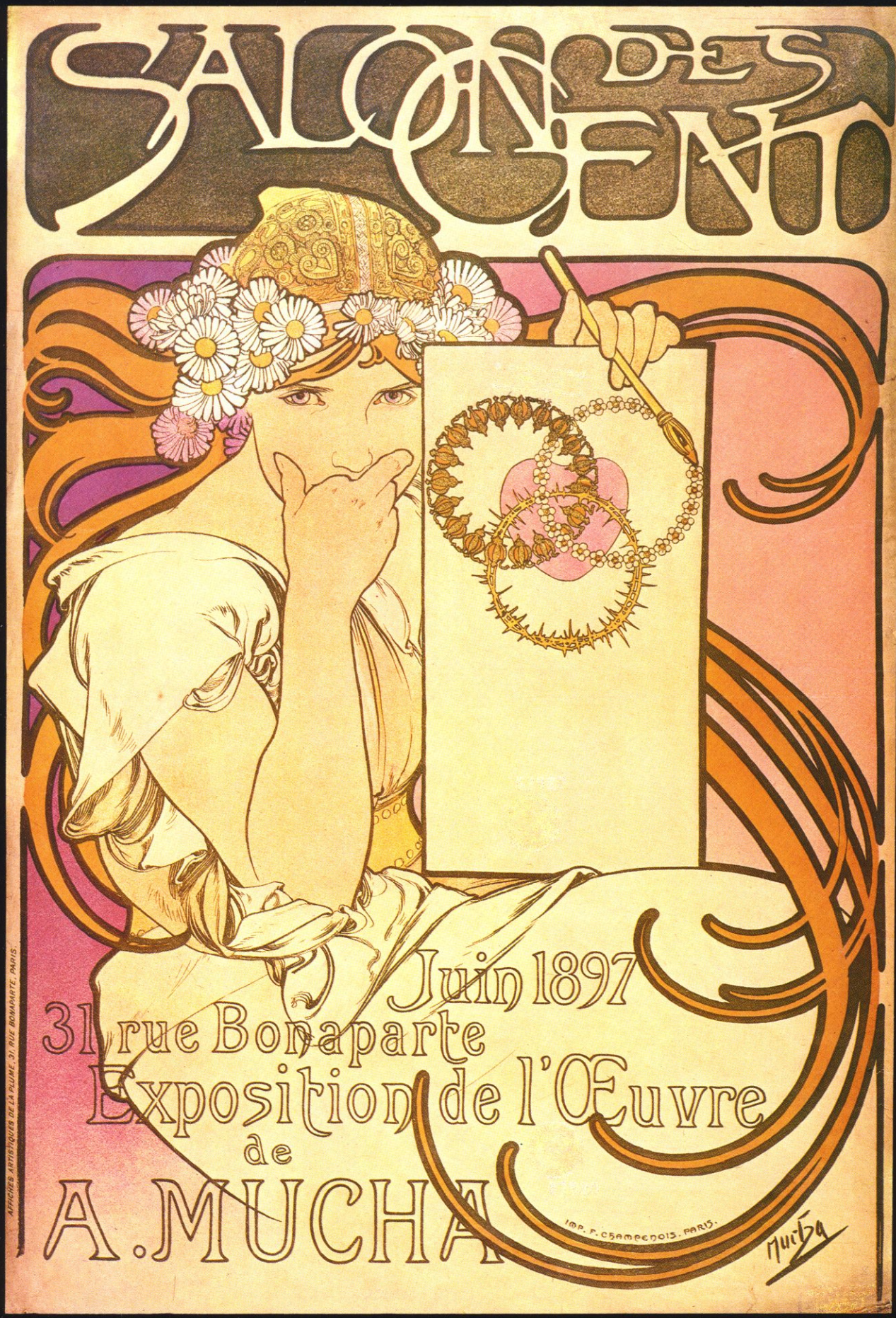


A11 *LA DAME AUX CAMELIAS*, 1896

A15 *LA SAMARITAINE,* 1897

SARAH·BERNHARDT
MUCHA

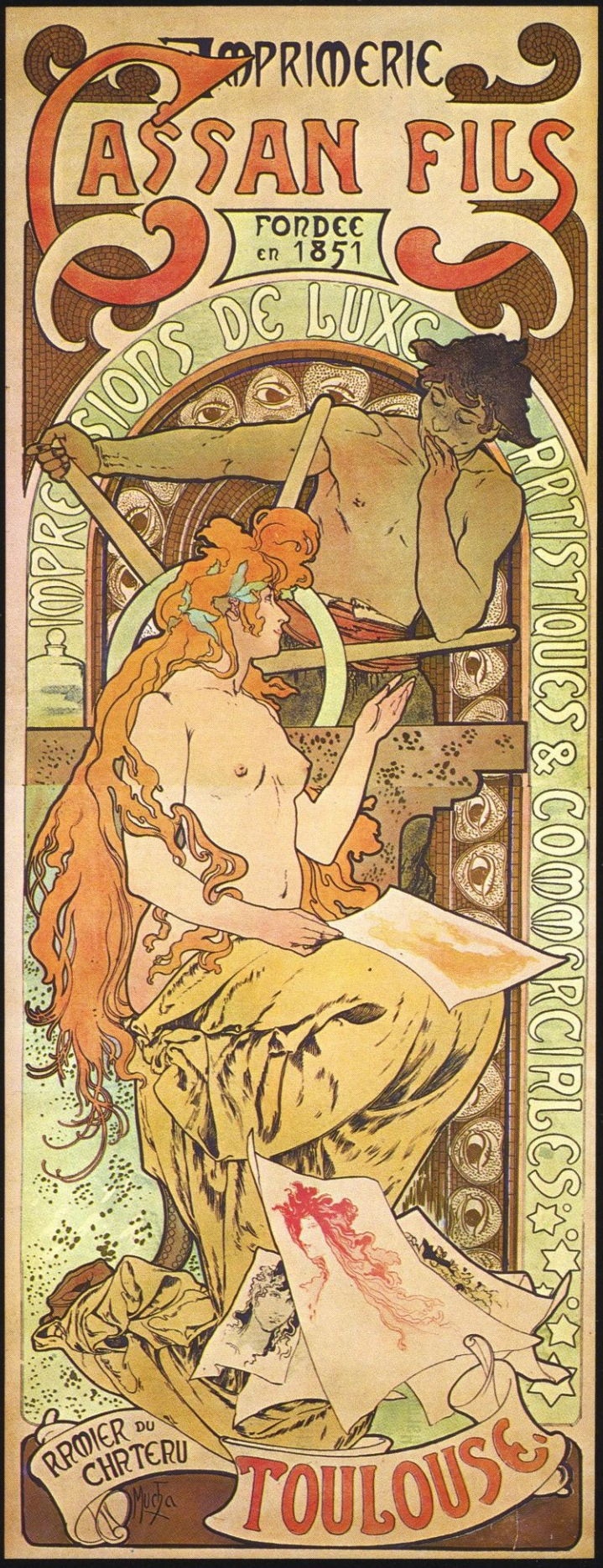
◁ A16b *SARAH BERNHARDT/LA PLUME,* 1897 A17 *LA TRAPPISTINE,* 1897



A19 *SALON DES CENT*, 1897

A21 *MONACO MONTE-CARLO*, 1897

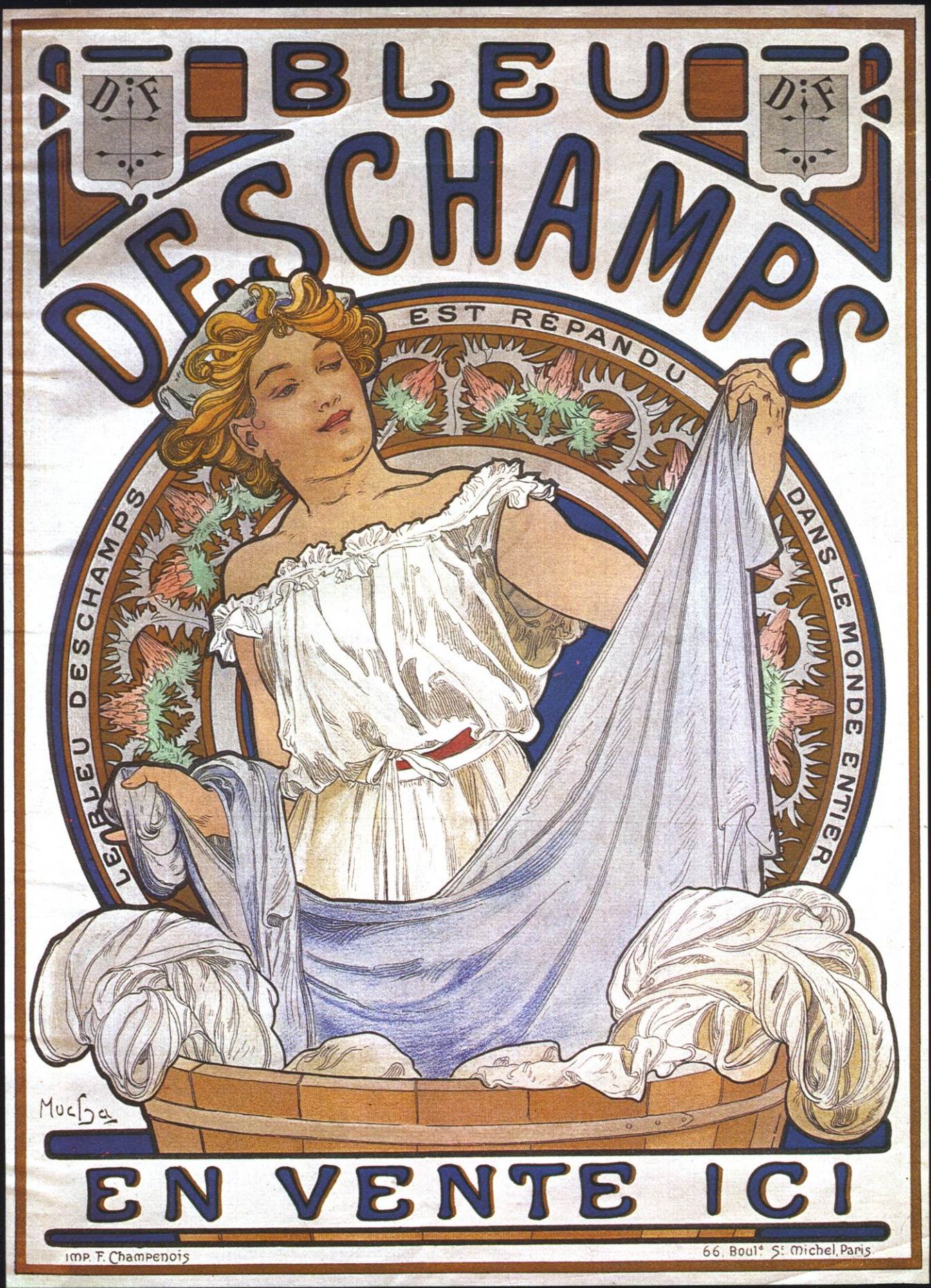
A22 *CHAMPAGNE RUINART*, 1897



A24 *IMPRIMERIE CASSAN FILS,* 1897

A26 *BIERES DE LA MEUSE,* c.1897

A27 *CYCLES PERFECTA*, c.1897

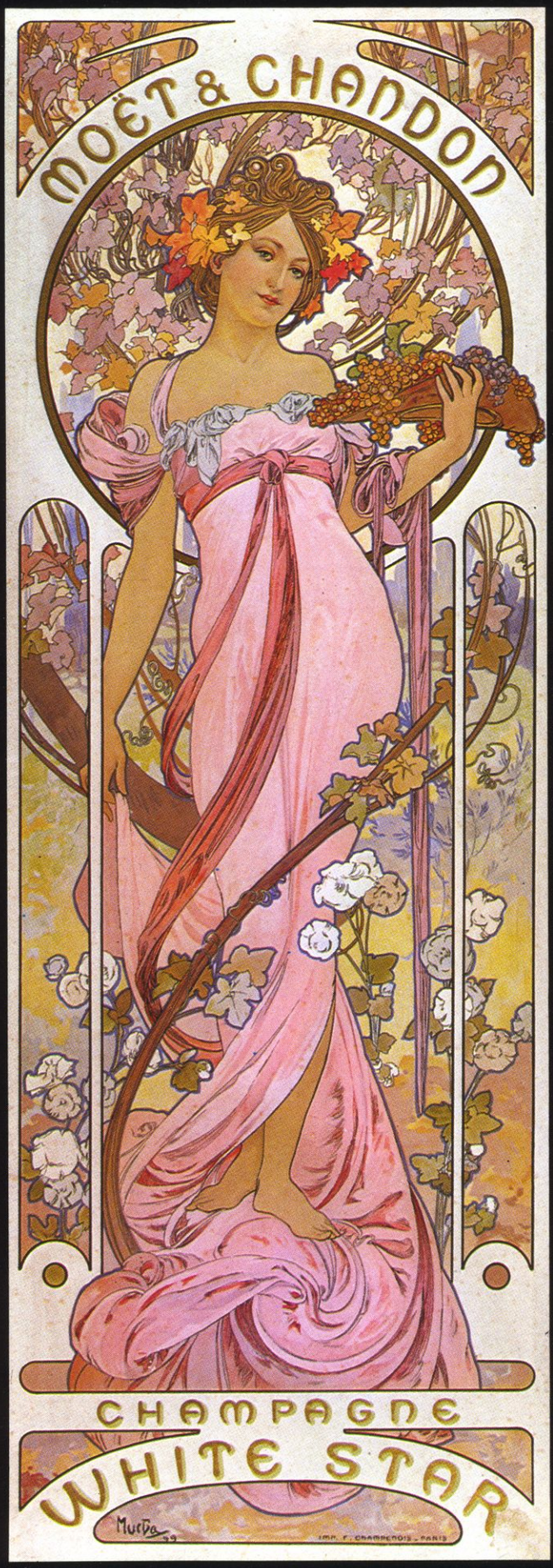


A30 *BLEU DESCHAMPS*, c.1897

A33 *MEDEE*, 1898

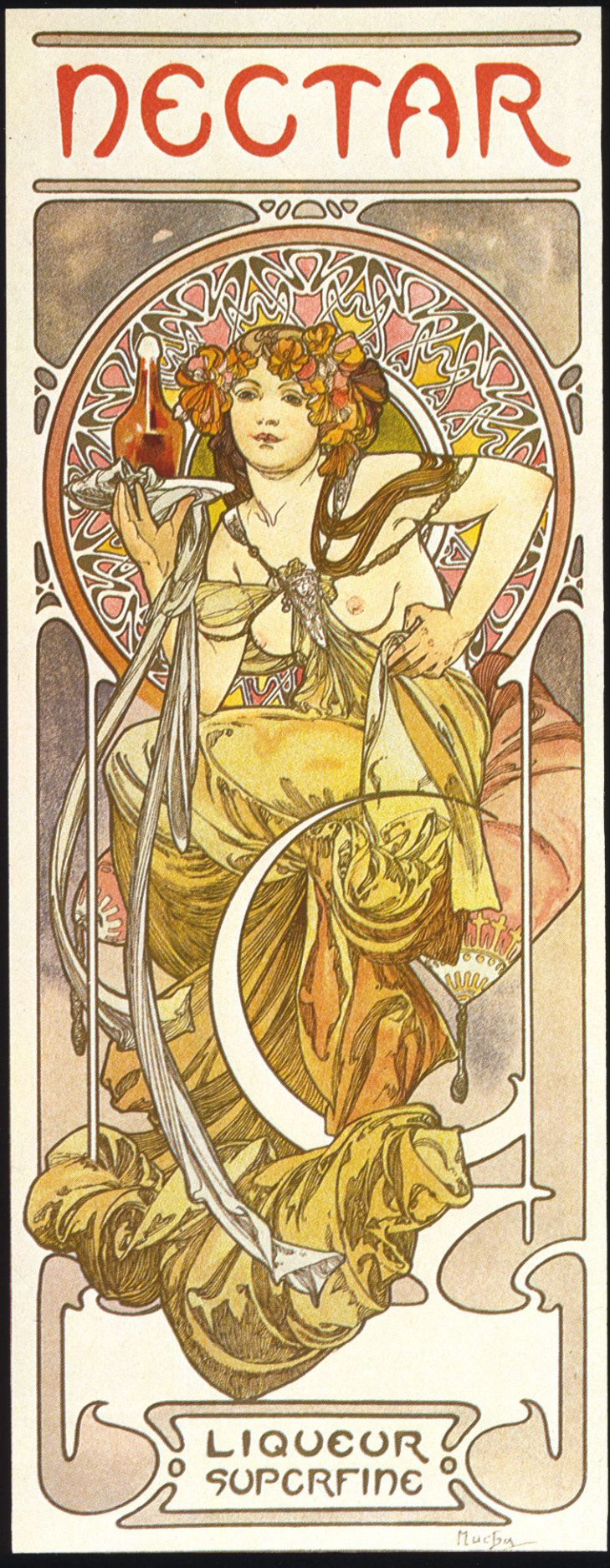
A34 NESTLE'S FOOD FOR INFANTS, 1898

A36 *JOB*, 1898



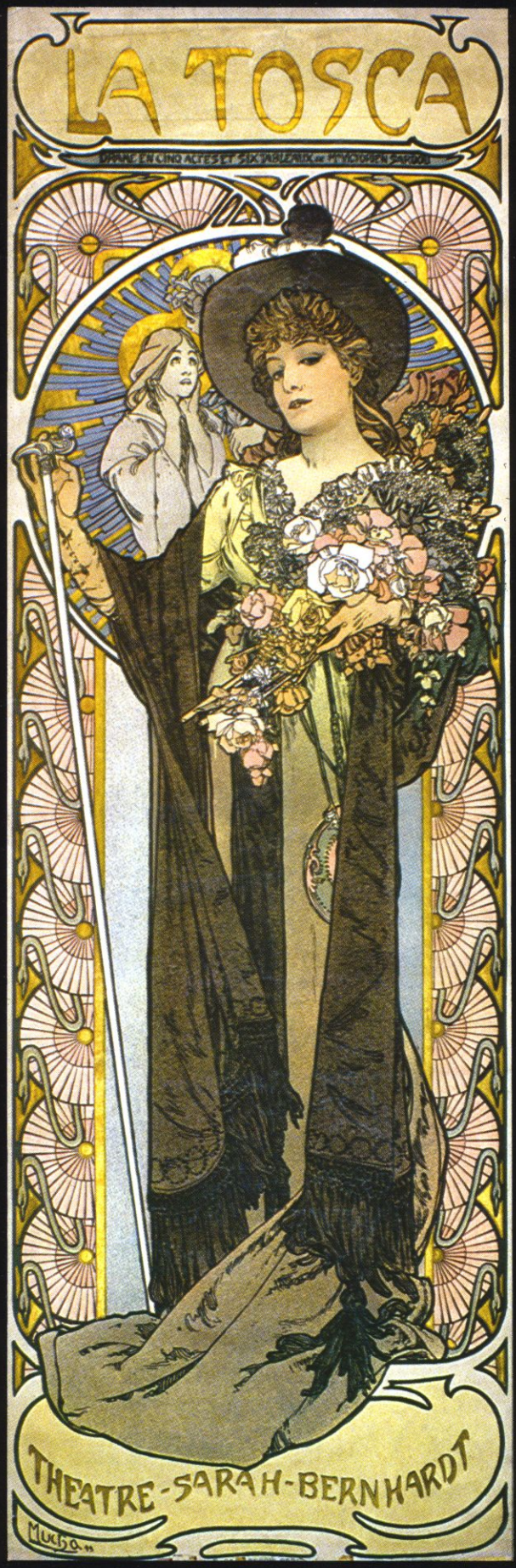
A39 *MOET & CHANDON 'CHAMPAGNE WHITE STAR'*, 1899

A40 *MOET & CHANDON 'DRY IMPERIAL'*, 1899



A41 *NECTAR*, 1899

A42 *HAMLET*, 1899



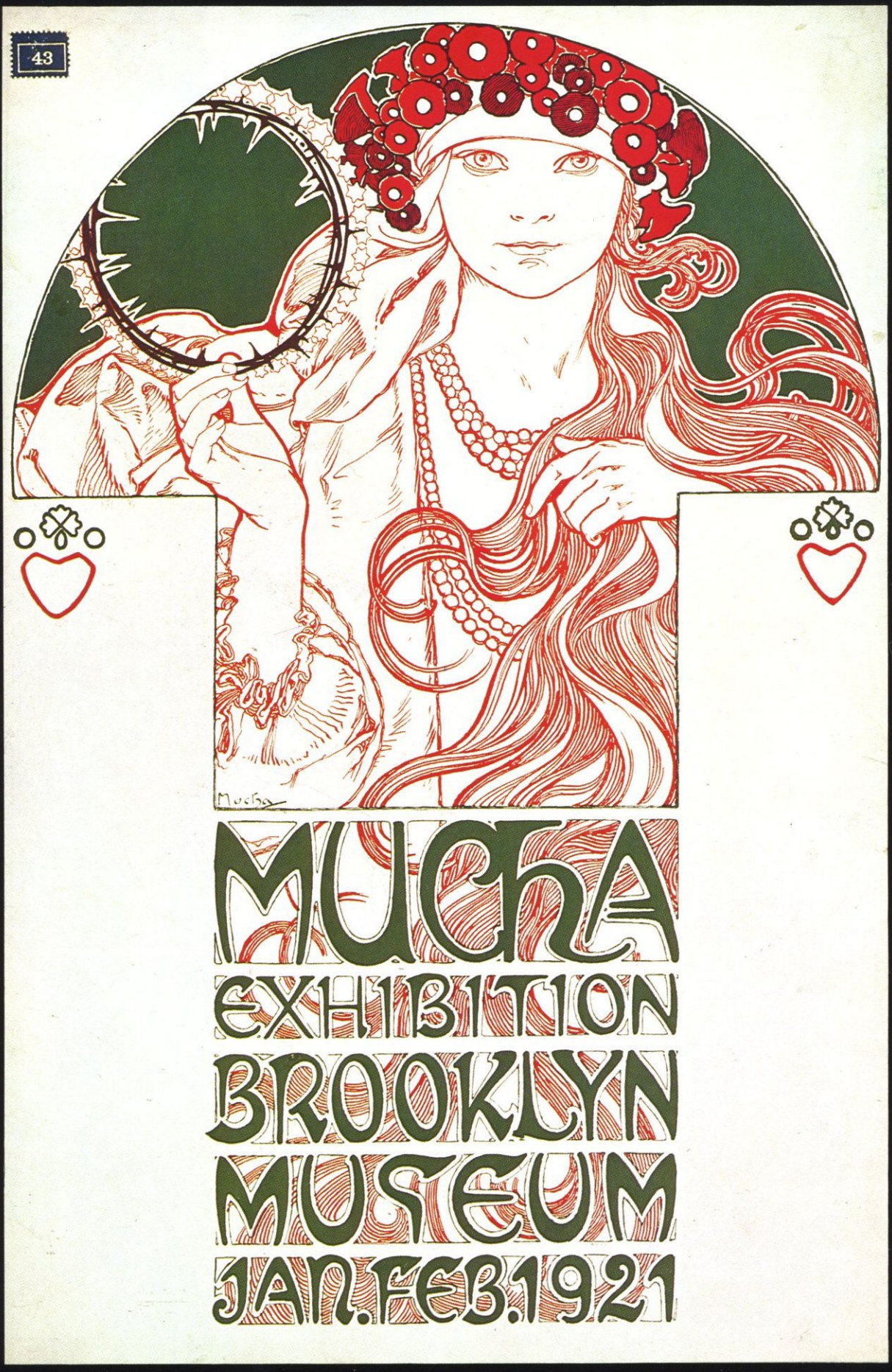
A43 *LA TOSCA*, 1899

A45 OESTERREICH AUF DER WELTAUSSTELLUNG, 1900

A51 *EXPOSITION UNIVERSELLE & INTERNATIONALE DE ST. LOUIS*, 1903

A55 LESLIE CARTER, 1908

A59 PRINCEZNA HYACINTA, 1911

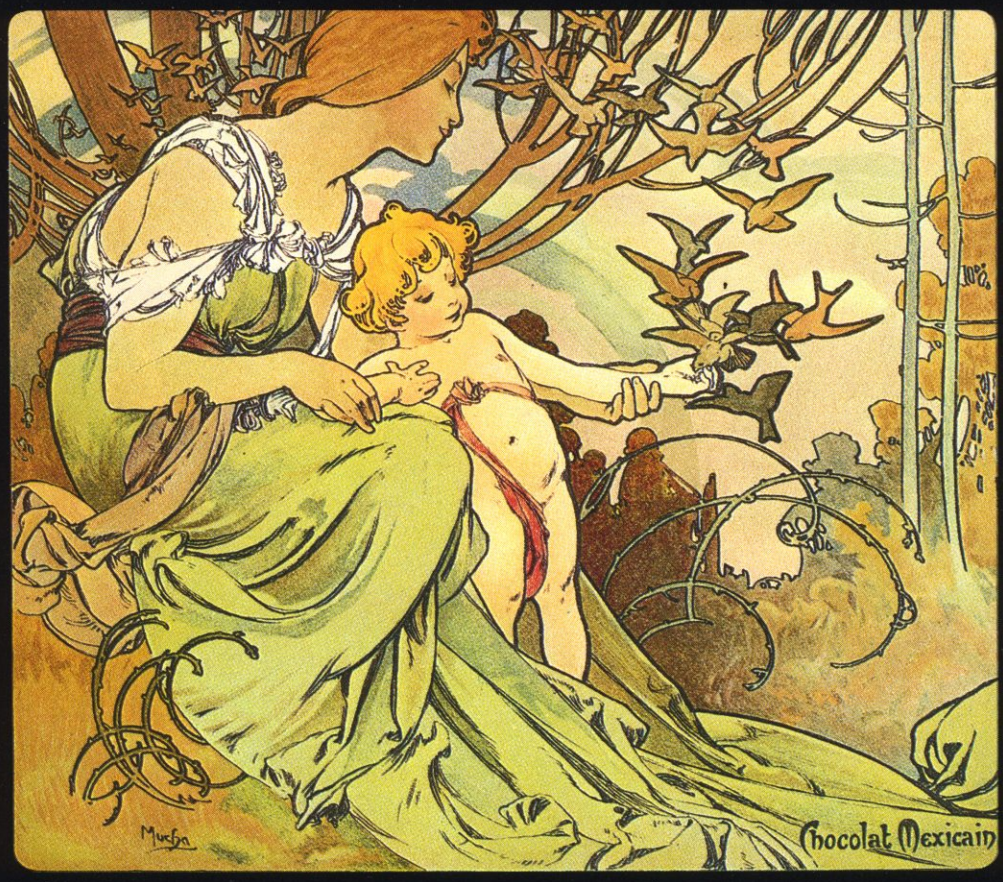


A66 MUCHA EXHIBITION, 1921

A75 *LUCHON LA REINE DES PYRENEES*/LUCHON QUEEN OF THE PYRENEES, c. 1896

CALENDARS
CALENDRIERS

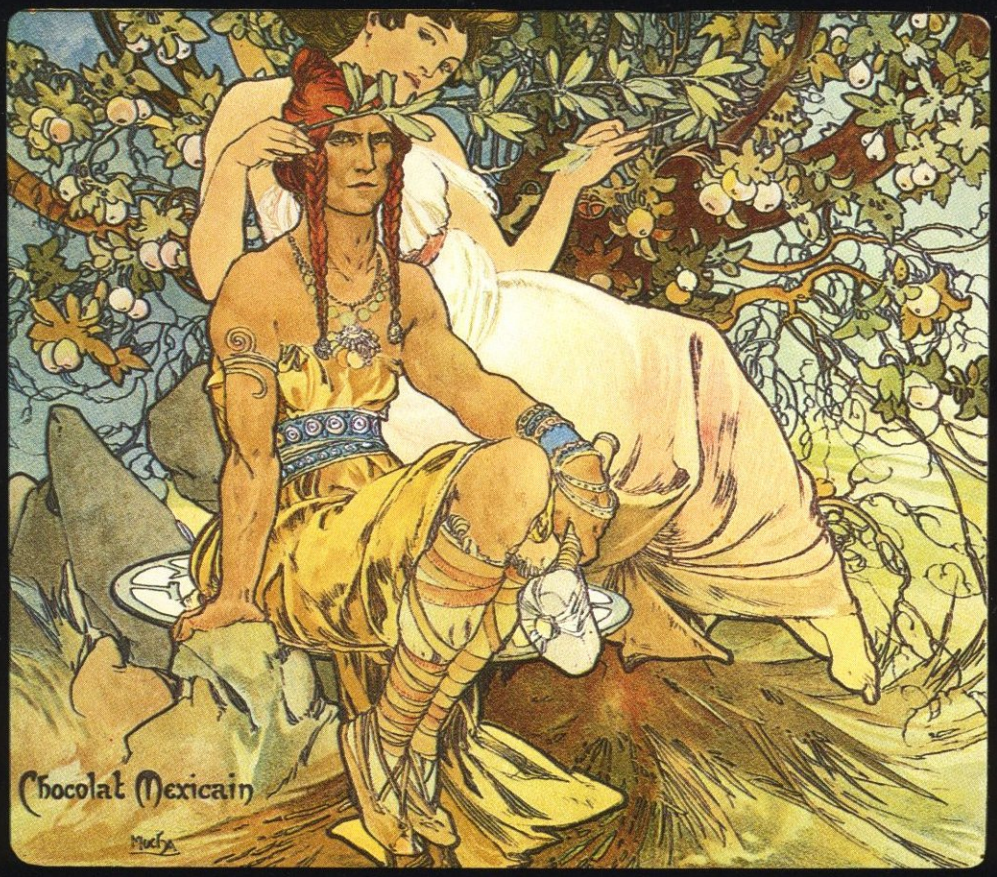
C4a *LA PLUME/ZODIAC,* 1896



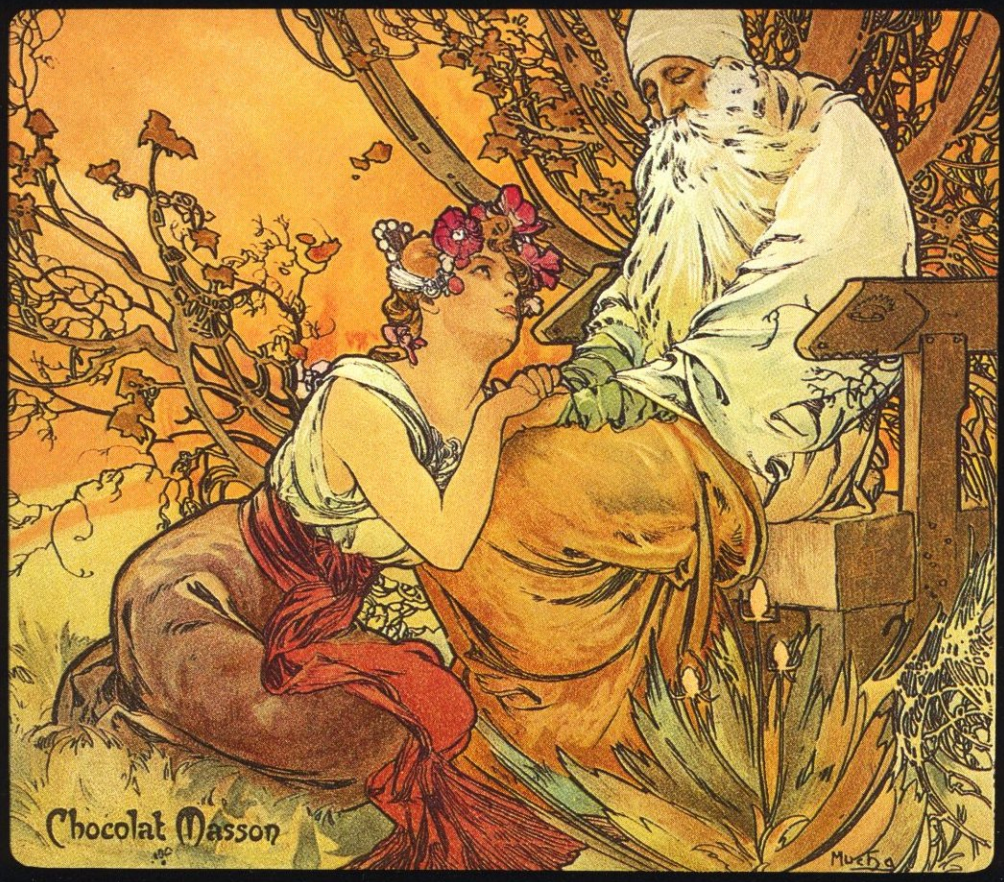
ENFANCE/CHILDHOOD

ADOLESCENCE

C9 *CHOCOLAT MASSON/CHOCOLAT MEXICAIN,* 1897



AGE MUR/MANHOOD



VIEILLESSE/OLD AGE

C9 *CHOCOLAT MASSON/CHOCOLAT MEXICAIN*, 1897

C5 *BISCUITS LEFEVRE-UTILE*, 1896

C12 *LEFEVRE-UTILE, SARAH BERNHARDT — LA PRINCESSE LOINTAINE,* 1903

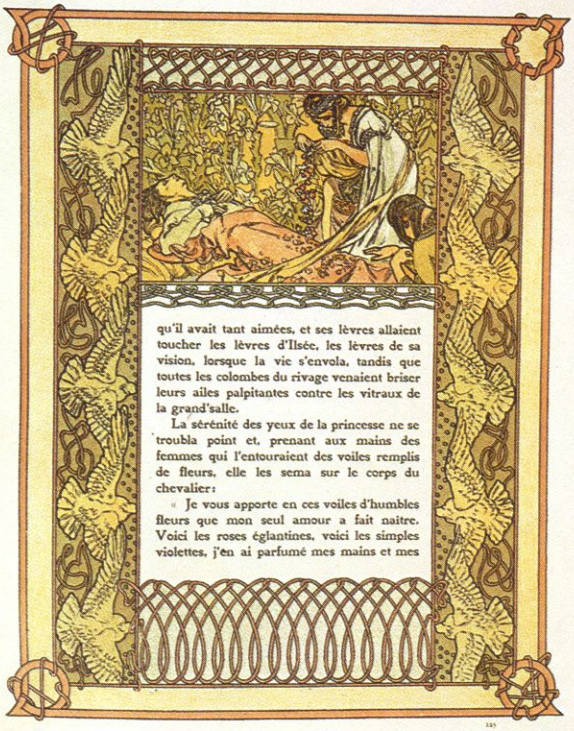
BOOKS
LIVRES

L11 *ILSEE, PRINCESSE DE TRIPOLI,* 1897

Aucun plaisir pour Jaufré ne valait sa promenade quotidienne à travers les allées fleuries du verger seigneurial. La douceur pourprée des fruits sur un ciel tendre et clair, la vigueur des treilles dorées et, au printemps, la neige parfumée des pommiers et des pêchers étaient pour lui un spectacle toujours émouvant. Mais pour les fleurs surtout sa tendresse était infinie. Il aimait pareillement les fleurs du crépuscule et les fleurs du matin : les corolles simples des bois et les calices des iris triomphants ; la langueur ineffable des nénuphars ; les violettes, agréables aux saintes des vieilles légendes et comme elles humbles et modestes ; les lilas plus beaux de mourir bientôt et de ne connaître jamais que la douceur du printemps ; les clématites échevelées le long des sentiers qui hésitent sur les lisières ; les jasmins au parfum jaloux et les liserons aux grappes obstinées ; mais par dessus tout, dans leur radieux éclat de franchise et de gaîté, les roses de France.

Pour lui les fleurs avaient une âme : en respirant leur parfum il

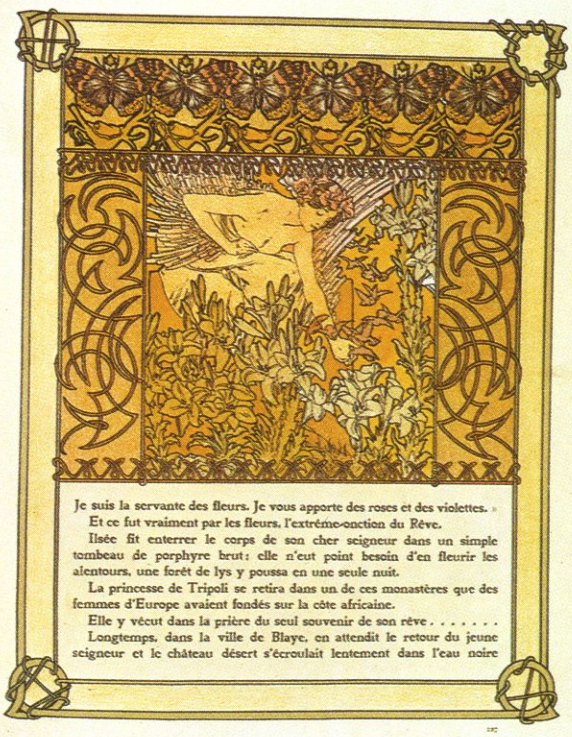
pillaient et dévastaient les récoltes et les moissons, il faillit céder sous le nombre des ennemis ; mais par un prompt et miraculeux retour de fortune, ceux-ci perdirent soudain toute assurance et ce fut à travers les rochers aux silhouettes étranges et terribles un épouvantable carnage. Les cadavres par monceaux couvrirent la plaine ; les ruisseaux coulèrent rouges de sang, et lorsque l'obscure clarté de la nuit baigna la plaine, ce ne fut qu'un champ de dévastation et de silence où s'éteignaient les dernières plaintes des agonisants. Le cœur navré d'une si cruelle victoire, et, comme ses hommes d'armes à toute bride couraient au pillage de quelques villages voisins, Jaufré s'agenouilla et récita tout bas la prière des morts. A côté de lui, deux jeunes hommes, blessés au cœur d'un coup de lance, sommeillaient à jamais, presque embrassés. Plus loin, un vieillard, dont les cheveux blancs s'étaient soudain teintés de la pourpre des batailles, gisait les mains jointes pour les litanies ; un soudard, écrasé contre un rocher, portait à sa lèvre crispée



qu'il avait tant aimées, et ses lèvres allaient toucher les lèvres d'Ilsée, les lèvres de sa vision, lorsque la vie s'envola, tandis que toutes les colombes du rivage venaient briser leurs ailes palpitantes contre les vitraux de la grand'salle.

La sérénité des yeux de la princesse ne se troubla point et, prenant aux mains des femmes qui l'entouraient des voiles remplis de fleurs, elle les sema sur le corps du chevalier :

« Je vous apporte en ces voiles d'humbles fleurs que mon seul amour a fait naître. Voici les roses églantines, voici les simples violettes, j'en ai parfumé mes mains et mes



Je suis la servante des fleurs. Je vous apporte des roses et des violettes. »

Et ce fut vraiment par les fleurs, l'extrême-onction du Rêve.

Ilsée fit enterrer le corps de son cher seigneur dans un simple tombeau de porphyre brut : elle n'eut point besoin d'en fleurir les alentours, une forêt de lys y poussa en une seule nuit.

La princesse de Tripoli se retira dans un de ces monastères que des femmes d'Europe avaient fondés sur la côte africaine.

Elle y vécut dans la prière du seul souvenir de son rêve . . . . . .

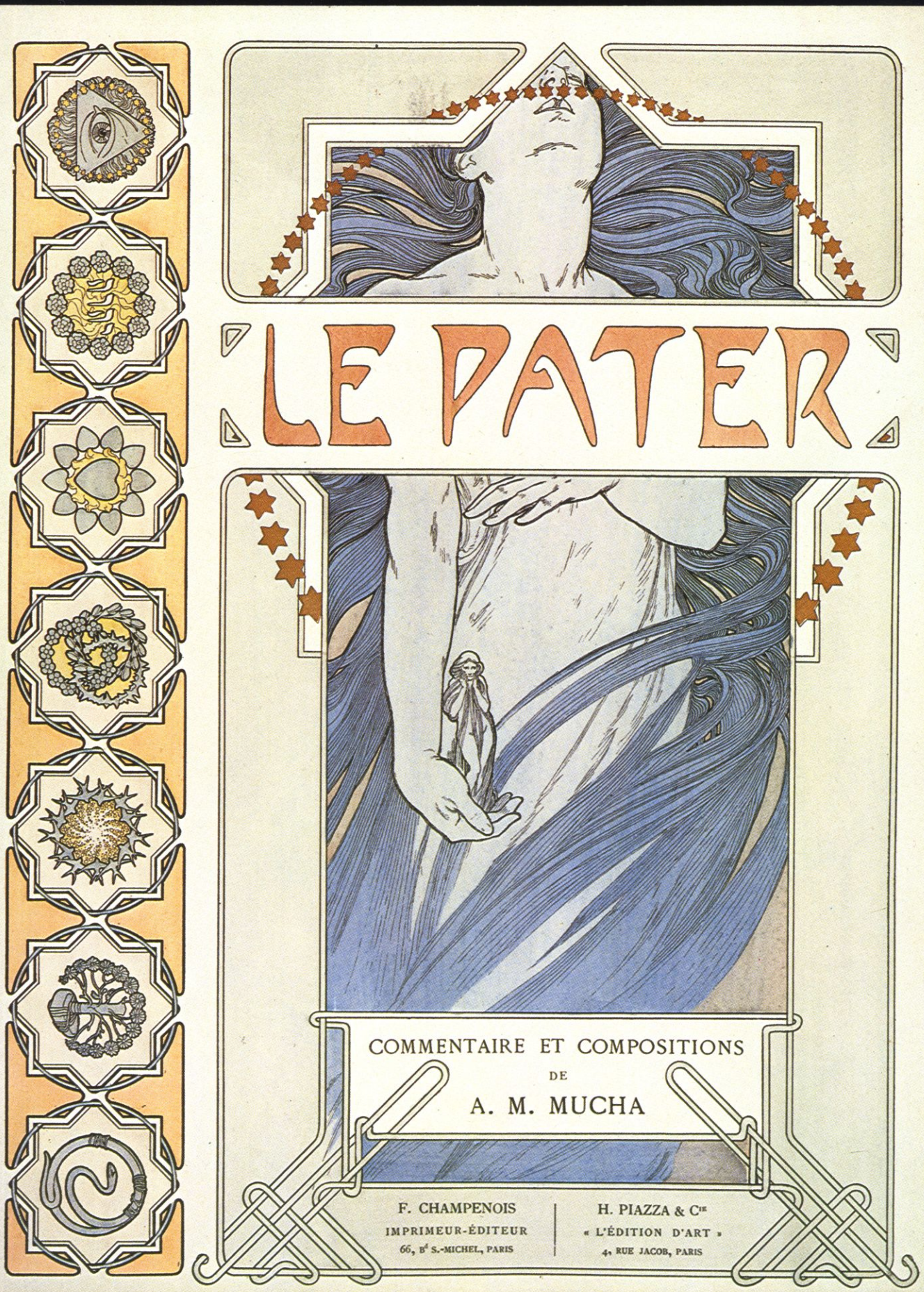
Longtemps, dans la ville de Blaye, on attendit le retour du jeune seigneur et le château désert s'écroulait lentement dans l'eau noire

L11 *ILSEE, PRINCESSE DE TRIPOLI,* 1897

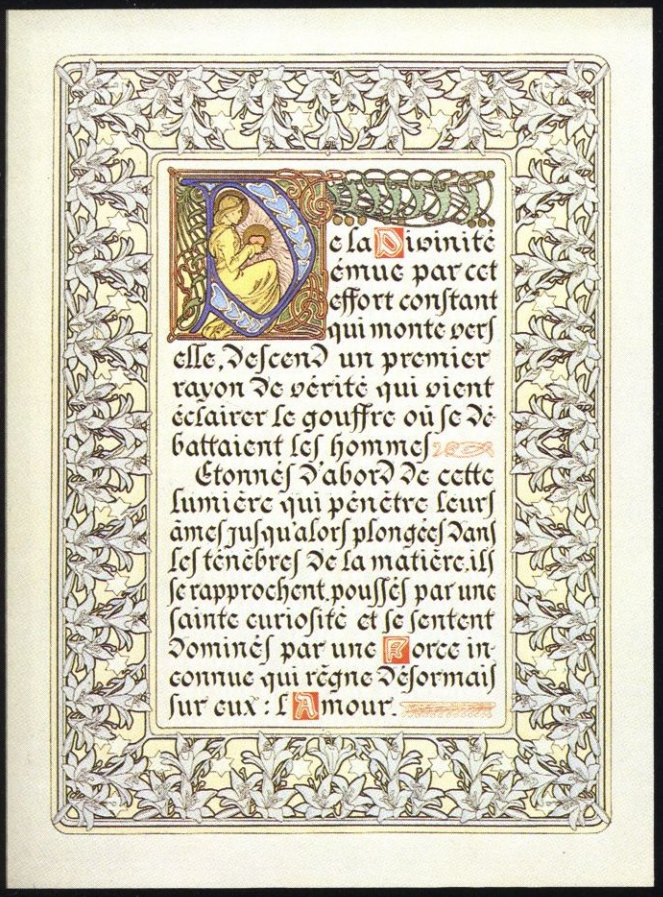
L11 *ILSEE, PRINCESSE DE TRIPOLI,* 1897

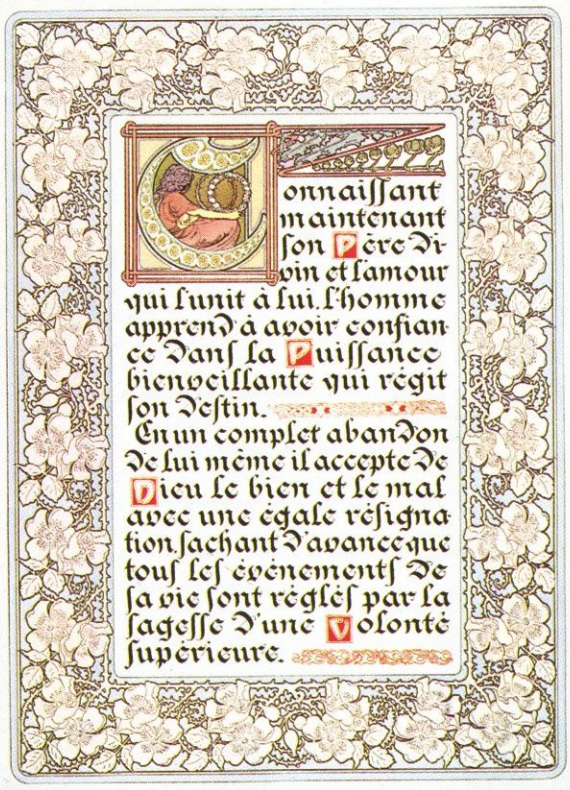
L11 *ILSEE, PRINCESSE DE TRIPOLI,* 1897

L22 *CHANSONS D'AIEULES,* c.1898



L23 *LE PATER*, 1899





L23 *LE PATER*, 1899

L23 *LE PATER*, 1899

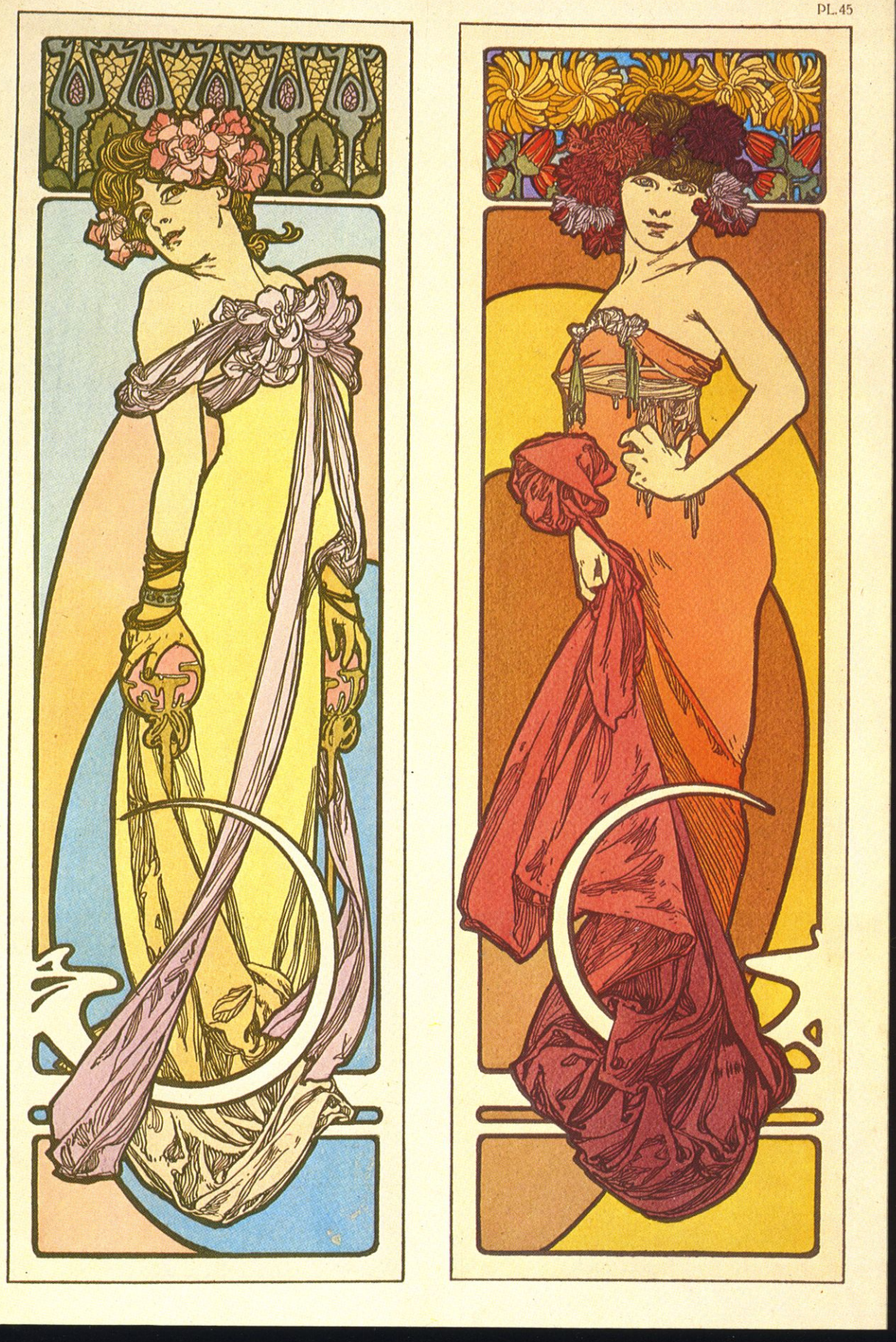
L23 *LE PATER*, 1899

L25 *CLIO*, 1900

L.25 *CLIO*, 1900

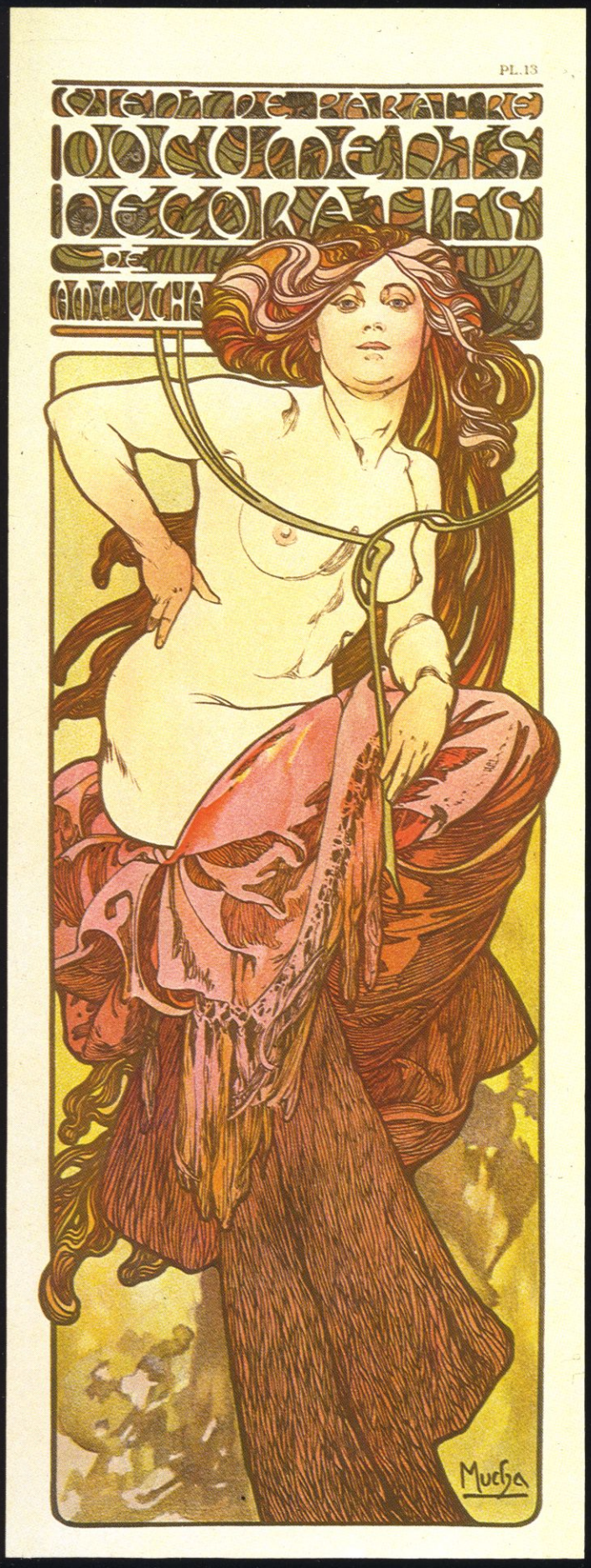
1.25 *CLIO*, 1900

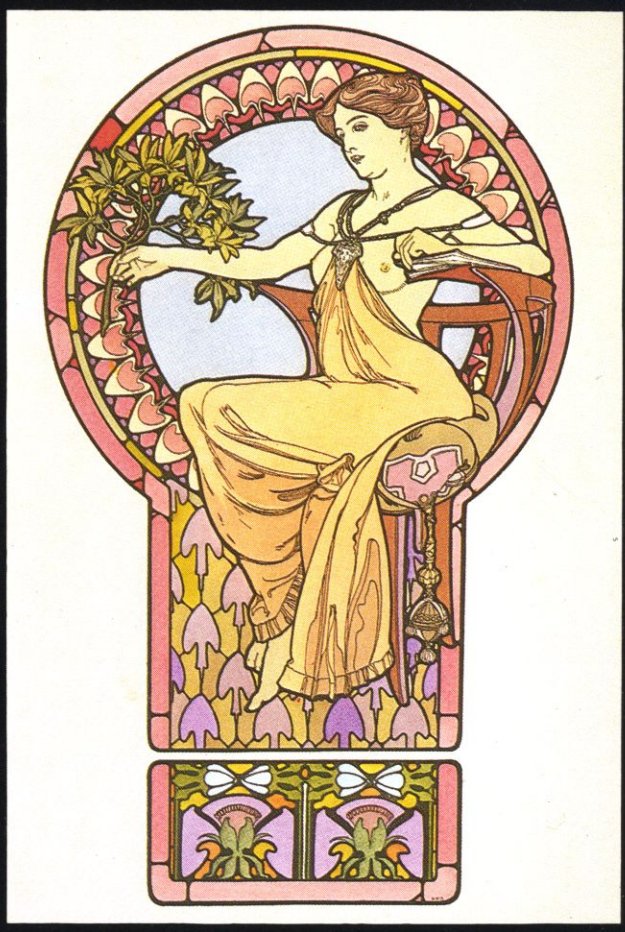
1.29 *COMBINAISONS ORNEMENTALES*, 1901



L31 *DOCUMENTS DECORATIFS*, 1902

L31 *DOCUMENTS DECORATIFS*, 1902

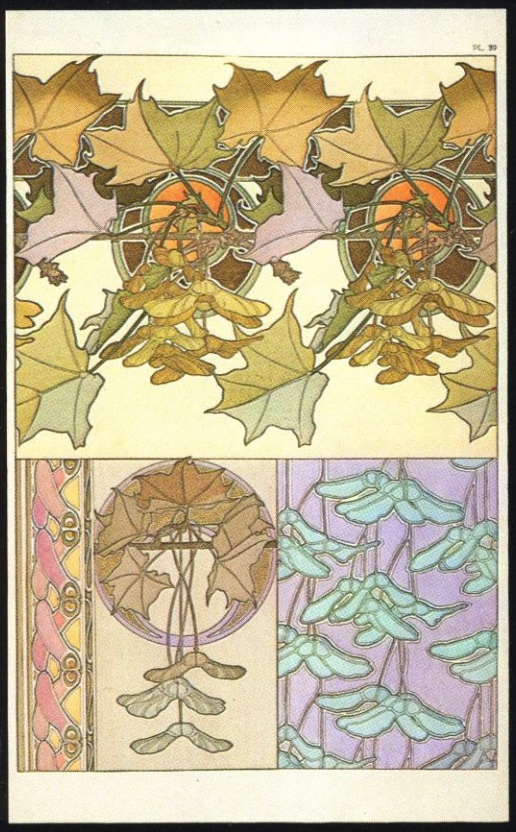


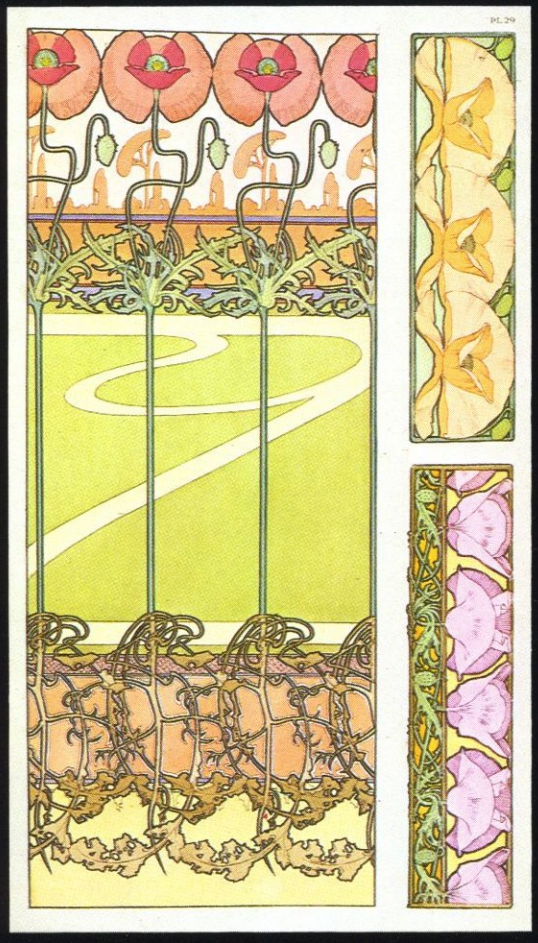


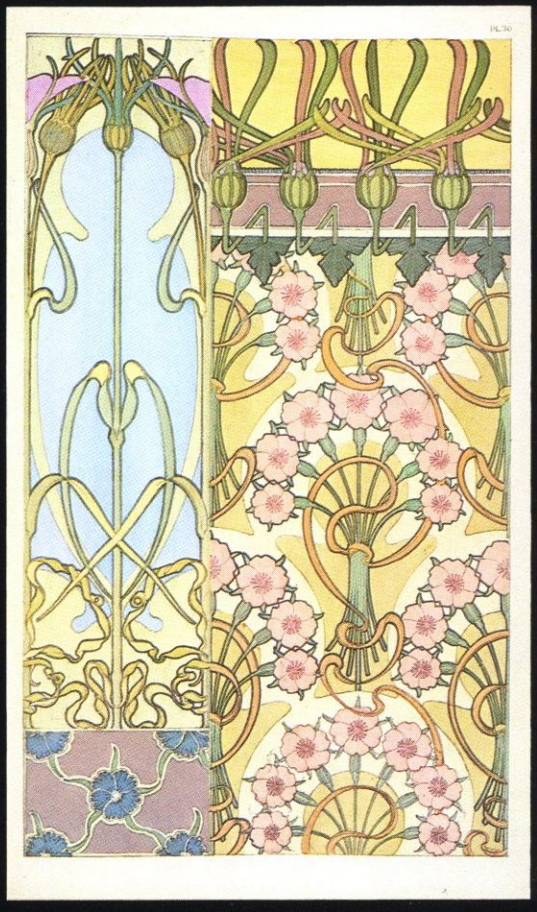
L31 *DOCUMENTS DECORATIFS*, 1902

L.31 *DOCUMENTS DECORATIFS*, 1902

L31 *DOCUMENTS DECORATIFS*, 1902

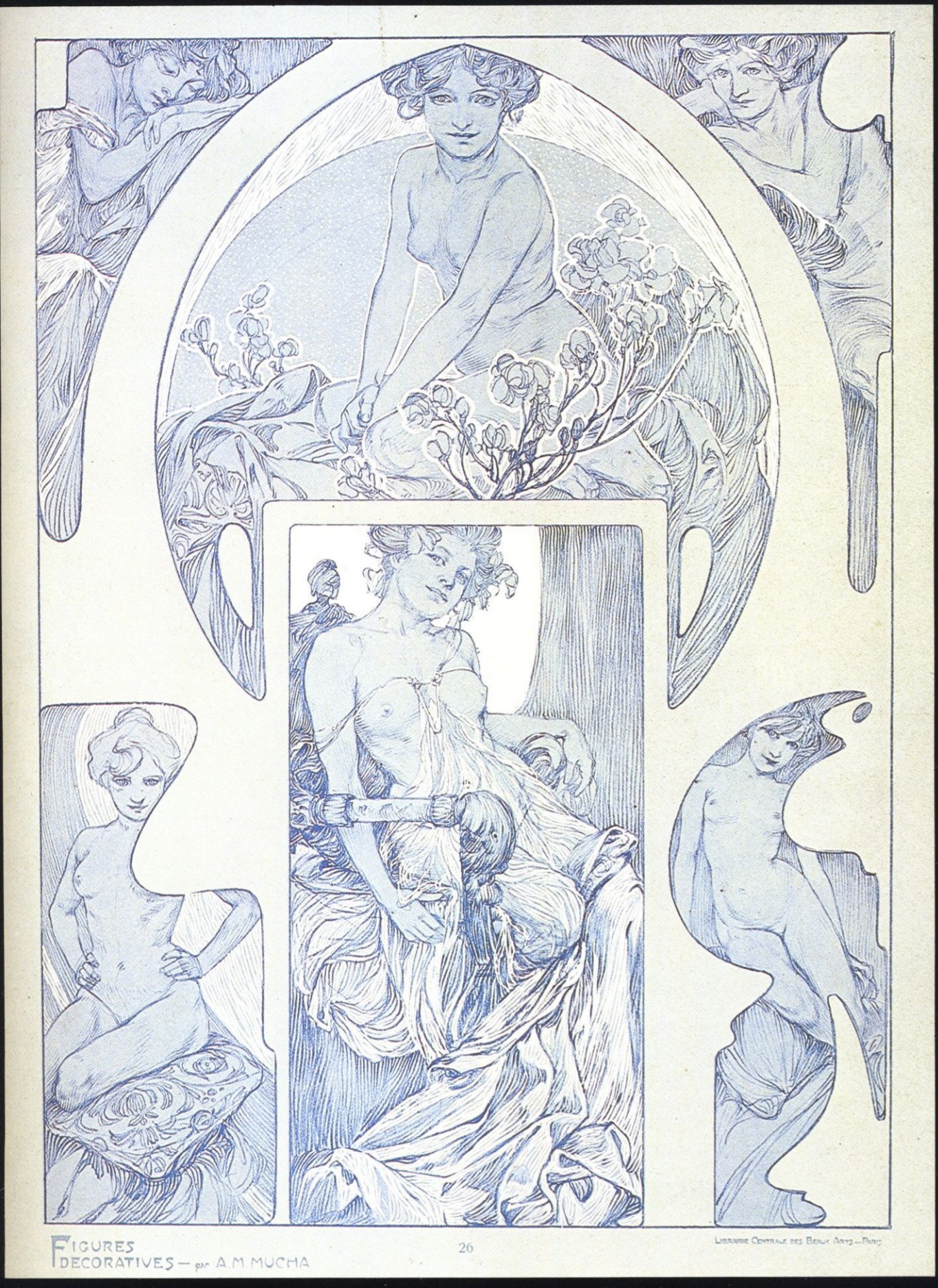






L31 *DOCUMENTS DECORATIFS*, 1902

L35 *FIGURES DECORATIVES*, 1905

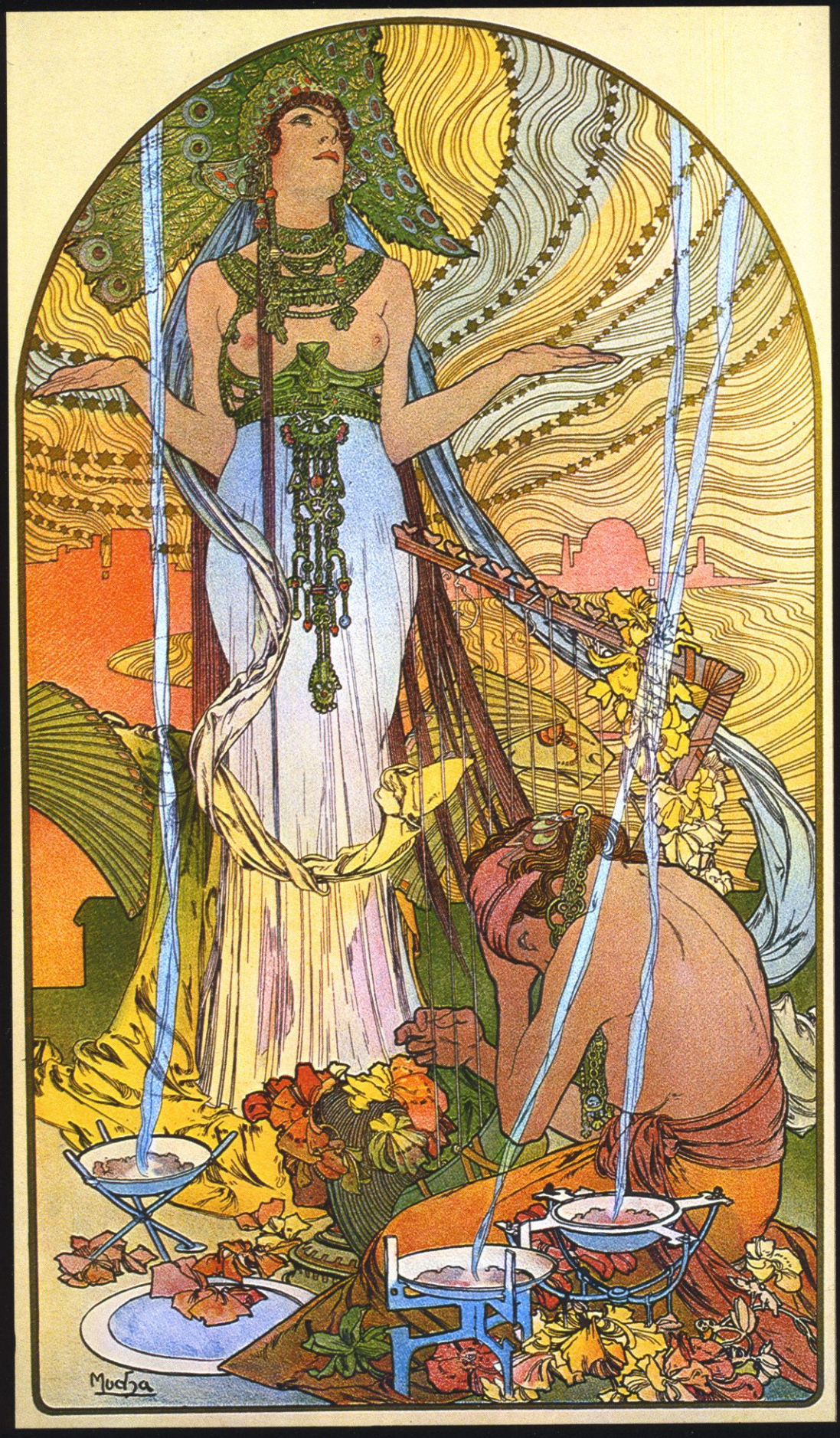


L35 *FIGURES DECORATIVES*, 1905

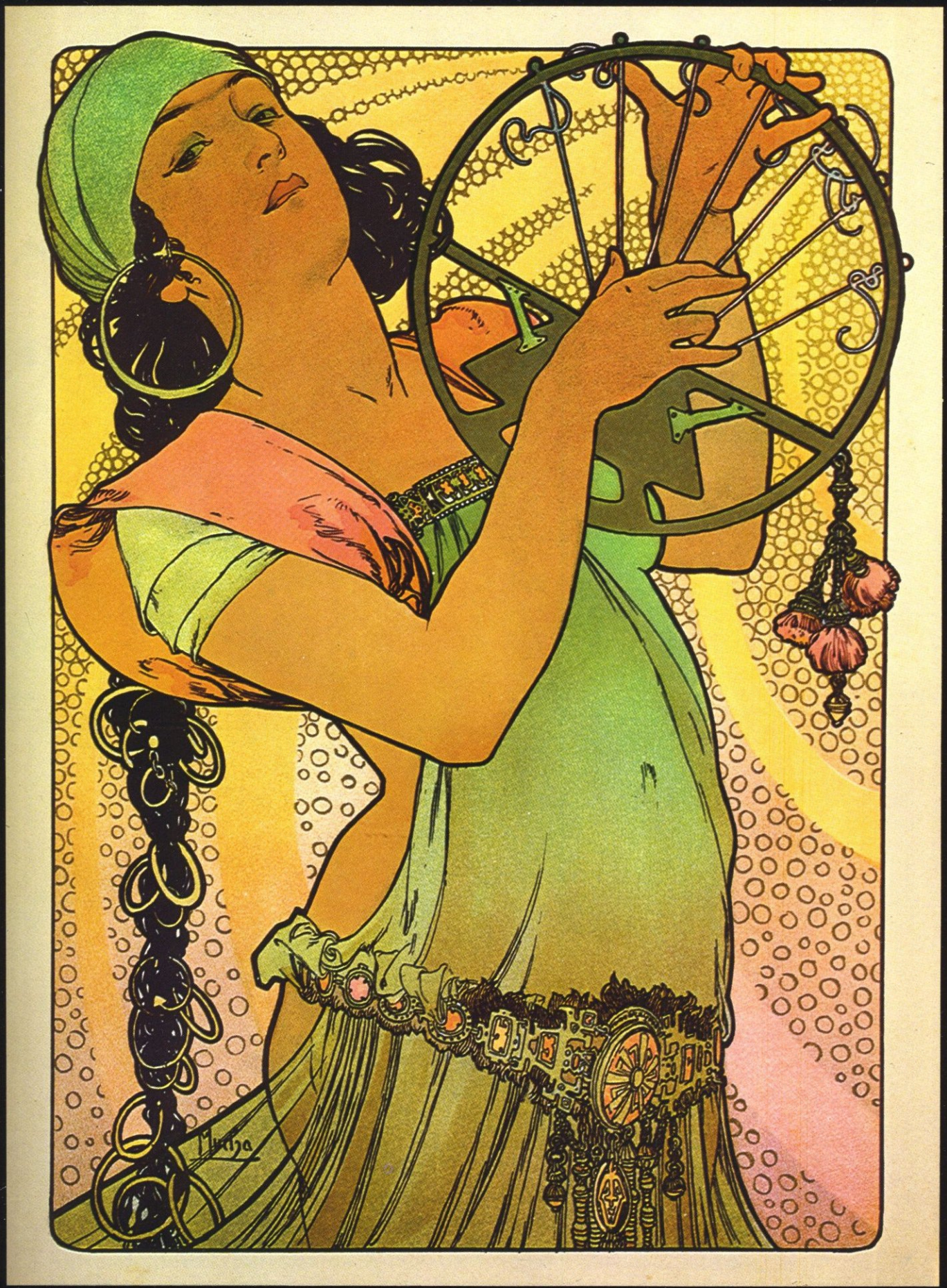
L35 *FIGURES DECORATIVES*, 1905

PERIODICALS
REVUES

R9 *LA PLUME*, 1899

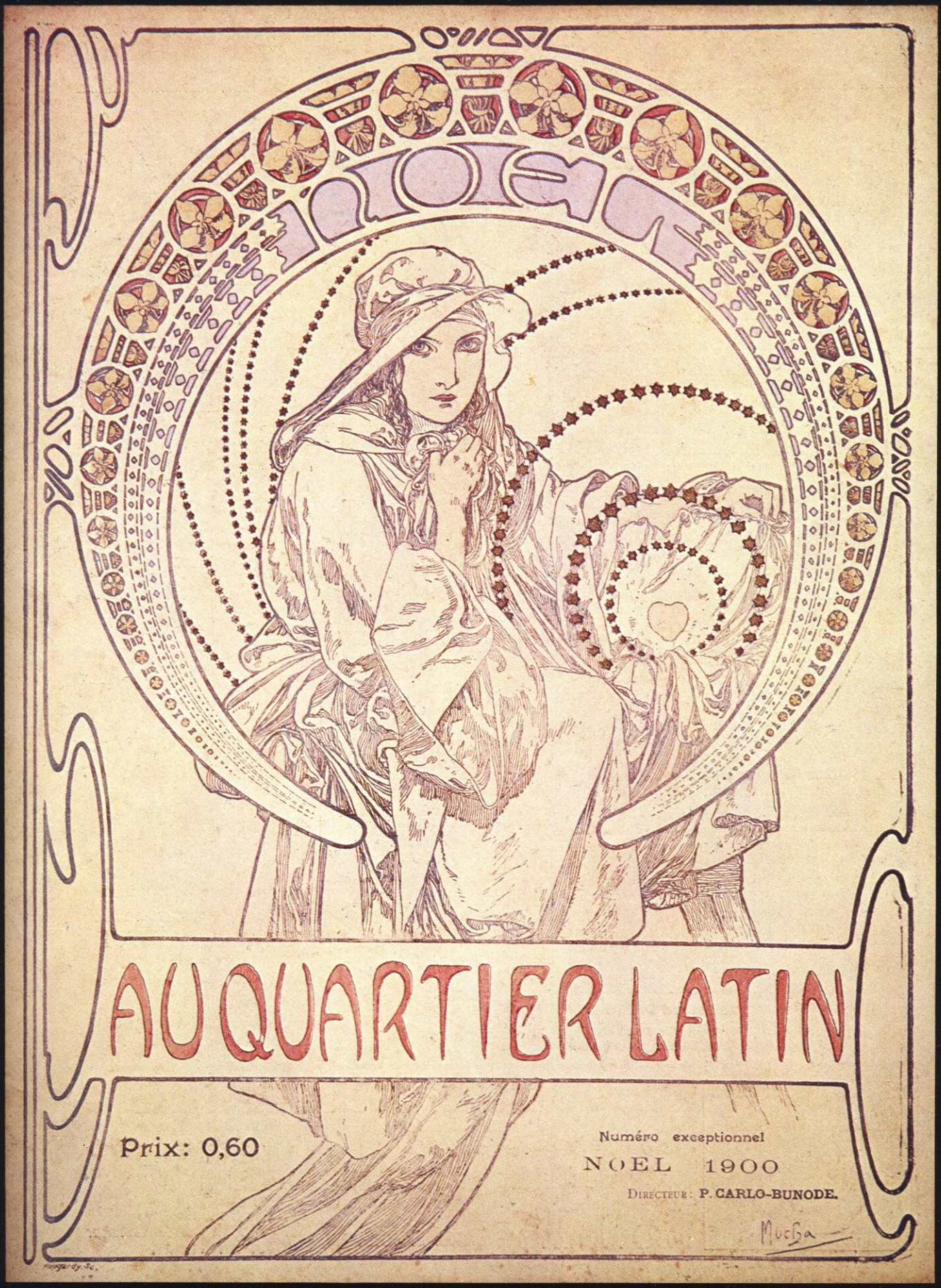


R10b *SALAMMBO, ESTAMPE MODERNE,* 1897



R10c *SALOME, ESTAMPE MODERNE,* 1897

R11a *AU QUARTIER LATIN*, 1897



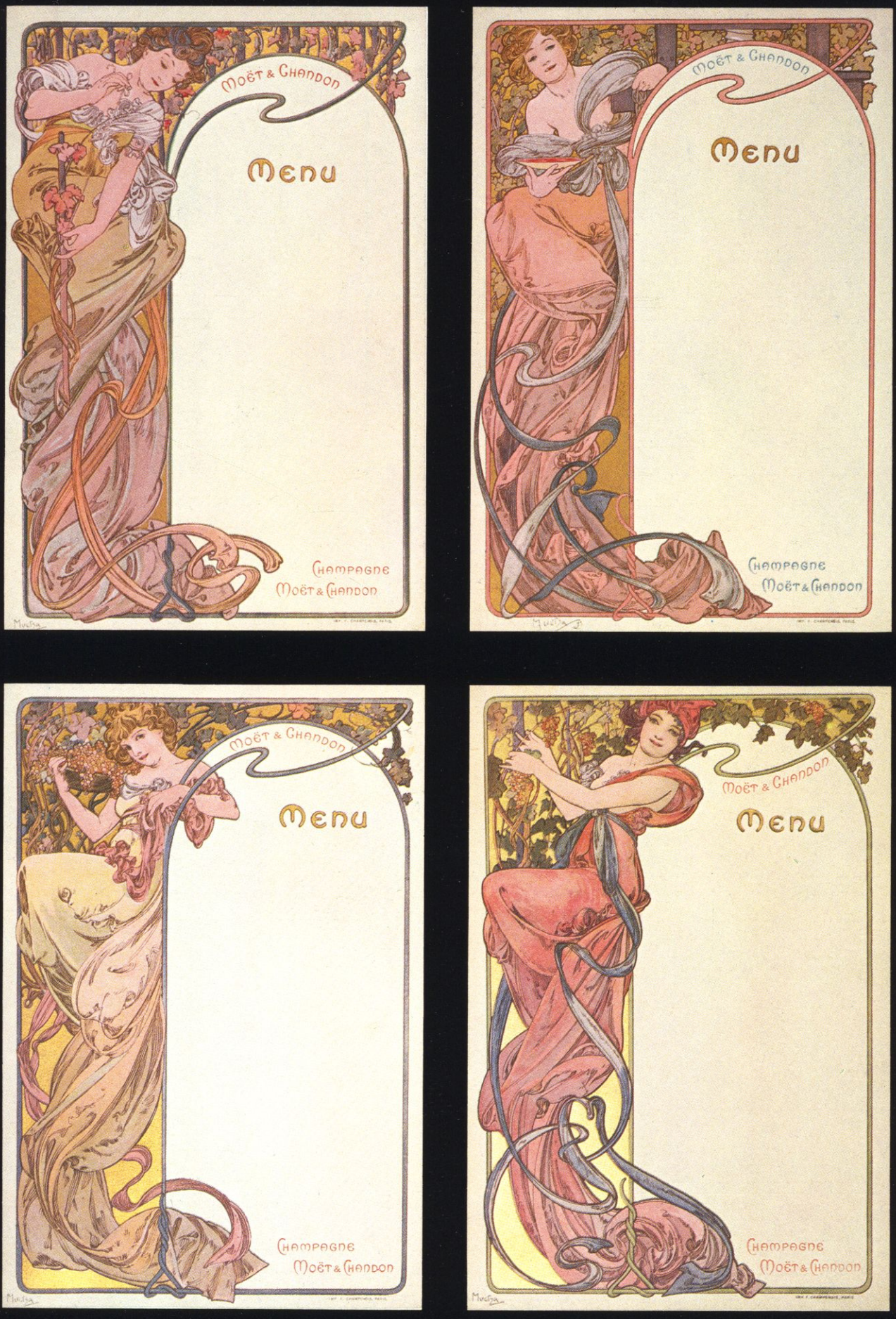
R11c *AU QUARTIER LATIN*, 1900

R32 *AMERICAN JOURNAL EXAMINER*, 1906

MISCELLANEOUS GRAPHICS AND POSTCARDS

OEUVRES GRAPHIQUES VARIEES ET CARTES POSTALES

G1h *MENU — RESTAURANT DU PAVILLION BOSNIAQUE*, 1900



G1g *MENUS — MOET & CHANDON,* 1899

G1g *MENUS — MOET & CHANDON,* 1899

1

2

3

MONTHOLON ET MAURICE MONTHIERS 1er MARS
DE L'EXPOSITION DE BRUXELLES

4

5

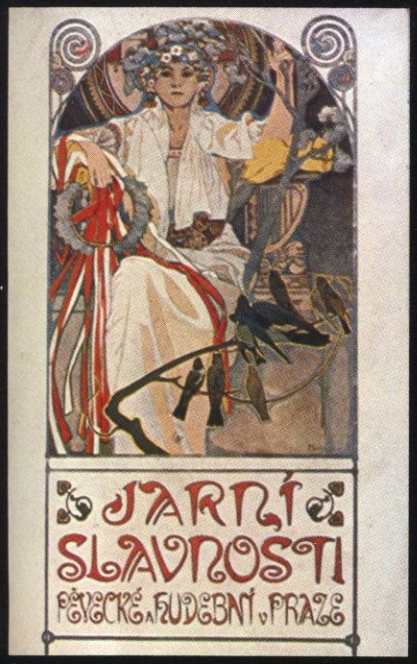
6

OCTOBRE

7

Papier à Cigarettes JOB
JOB
CALENDRIER 1897
MUCHA

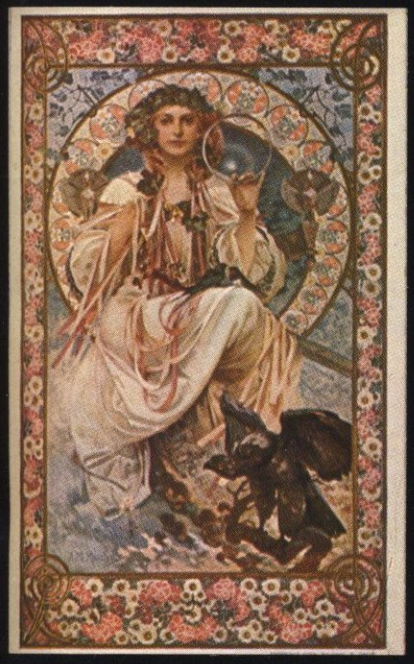
8



9

10

11



12

13

14

FRENCH POSTCARDS/*CARTES POSTALES FRANCAISES*

1 CP4b *Tête Byzantine-Brunette*

2 CP7k *Dessin pour un éventail*

3 CP4a *Tête Byzantine-Blonde*

4 CP7f *Menu de banquet*

5 CP8g *Dessin pour un programme de soirée*

6 CP8a *Dessin pour un calendrier*

7 CP6j *Octobre extrait de Le Mois*

8 CP2a *Job — calendrier*

CZECH POSTCARDS/*CARTES POSTALES TCHEQUES*

9 CP12j Jarní slavnosti

10 CP12o VIII. Slet všesokolský

11 CP12p Slovanská epopej

12 CP12c Josephine Crane

13 CP12i Krajinská Výstava v Ivančicích

14 CP12b Pojišťovací banka Slavia

G2j *GUIDE OFFICIEL DES SECTIONS AUTRICHIENNES DE L'EXPOSITION UNIVERSELLE DE PARIS,* 1900

Anna Dvořák

ILLUSTRATIONS FOR BOOKS AND PERIODICALS

The first piece of work I did to attract wide attention was not . . . my poster work. No, it was the illustration for a poem. Since then my best work, my most celebrated and the work I love best, has been along the same line.[1]

Book illustrations are an important part of Alphonse Mucha's work not only for their reflection of the artist's stylistic development over some forty years, but above all for their revelation of the multifaceted character of his talent and interests. Several of the books interconnect Mucha's early professional training with the monumental canvasses of his later years, point to the roots of his life long interest in historical painting, and help to explain his return to nationalistic themes at a time when both nationalism and historical painting were equally outmoded. The most important books reaffirm Mucha's prominent position among the very best Art Nouveau artists, while they also reveal some of the differences between him and his French confrères. Mucha's Slav temperament, described by a contemporary critic as a mixture of passion and melancholy with a strong undercurrent of poetical feeling,[2] as well as his preoccupation with religion and mysticism, is more manifest in his illustrations than in the more commercial work of his Art Nouveau period. Of the forty titles in which Mucha's illustrations can be found, some contain only a cover or title page of his design and are hardly more important than his numerous covers for periodicals. However, the body of books included here for closer scrutiny contains a complete statement of Mucha's ambitions, philosophy, achievements and development in various fields between 1889 and 1929.

It should be noted that Mucha's ambitions, both in his youth and in his mature years, were not connected exclusively with the decorative arts. He always wanted to be a painter, and with the help of an understanding patron pursued this goal first at the Academy in Munich and later at the Académie Julian and Académie Colarossi in Paris.[3] His formal training began fairly late, and when in 1889 his allowance was abruptly and without explanation terminated, Mucha was already twenty-nine years old and painfully aware that even more established artists found it difficult to support themselves by painting. Fortunately, as his earliest extant pencil sketches show, he was a born draughtsman, and the strict formal training in drawing within the academic tradition gave him the technical skill necessary for illustrative work.

In time, Mucha was able to sell his drawings to various magazines including *La Vie Parisienne*, *Le Monde Illustré*, *Le Figaro Illustré*, *Revue Mame*, *Noël Illustré* and *L'Illustration*.[4] But in the beginning he was barely able to make a living. *La Vie Populaire* paid him forty francs every week for a new drawing on boxwood, all ready for cutting, but half the money was usually spent on models and similar expenses - only the wood itself was free. Mucha soon learned to use his Czech and French friends as models, and it was not necessarily a sign of vanity that his self-portrait appeared in so many illustrations of the period.

Fairly steady work for the publication *Le Costume au Théâtre* renewed Mucha's earlier interest in theatre, brought him backstage where he sketched documentary drawings of costumes and stage sets, and enabled him to meet several of his later theatrical friends. He sketched both Sarah Bernhardt and the playwright Sardou several years before he had the opportunity to design for them the first of his famous Bernhardt posters, *Gismonda*. The portrait of Sardou was commissioned for a book of patriotic poems for children, *Poésies du foyer et de l'école* by Eugène Manuel, who reportedly told Sardou over the samples of Mucha's work: 'We mustn't lose sight of that chap. He'll do something in the world.'[5]

All Mucha's early illustrations for periodicals are entirely conventional and without any personal character that would differentiate his work from that of other young illustrators of the time. As both the Munich Academy and the Académie Julian stressed draughtsmanship, he had had enough professional training and was able to handle draperies, facial expressions, and especially hands, in a thoroughly competent manner. However, an illustration for *Le Monde Moderne* shows that at times he was able to project into the study of a female figure a feeling of innocent and unconscious seductiveness which later became the hallmark of his *panneaux décoratifs*.[6] Mucha was by then proving himself to publishers as a dependable, conscientious and hardworking artist who knew his craft, had considerable feeling for composition, and delivered work of predictable quality and style. Eventually, the illustrations for periodicals led to book illustrations.

Mucha's debut in this field, *Adamité* by a Czech poet Svatopluk Čech, was published by Šimáček in Prague. The illustrations date from 1888 to 89 when the artist was looking for commissions both in Paris and at home, but the book was not published until 1897 when he already had a reputation as a poster designer in a new style. A critic noted that the illustrations show 'a knowledge of the craft and inner feeling for composition typical of all Mucha's work,' and although he appraised the work as capable but not

original, he pointed out in all fairness the nine years of difference between the design and the date of publication.[7] In his memoirs, Mucha explained that the work sent to the publisher was only unfinished sketches, and that only the necessity of making a living prevented him from approaching the illustrations as historical paintings on a large scale. This statement reveals one of Mucha's most under-estimated ambitions. In the light of his best known graphic work, it is easy to overlook the fact that during the artist's long career, there were only a few years when his interest in monumental projects was dormant. Even when his name became synonymous with Art Nouveau, he never renounced the influence of Makart in Vienna, of the Munich Academy, and of Laurens at the Académie Julian. He had a great admiration for Puvis de Chavannes, but did not share the disdain of the younger generation for academic art. He was in his forties when he found an American patron who enabled him to depict Czech history in the grand manner, regardless of expense and contemporary trends, but the foundations for his final work were already laid in his earliest book illustrations.

The story of *Adamité* was to Mucha's liking not only as an exercise in historical painting, but also because the epic poem described the dramatic events concerning the life and final annihilation of the religious sect that was a part of the Hussite movement and of Czech history. His illustrations for *Adamité* can be divided into two distinct groups whose stylistic differences seem to be determined by the size of the picture. There are twelve small pen or gouache designs of single figures enclosed in partial frames (fig. 1). They are obviously drawings of models arranged in appropriate poses and stylistically are close to Mucha's illustrations for magazines. The double pages and fourteen full-page designs are of a different character. They are all done in gouache, a technique suitable for contrasting deep shadows with stark light effects, and while the grouping of figures shows the influence of Hans Makart and his allegorical scenes,[8] there is a pronounced flavour of theatricality in these designs that comes from Mucha's association with the stage both in
p.166 Vienna and Paris. The skilful use of light fills even relatively static scenes with drama and tension. A single torch in a cave with a youthful prisoner, or a full moon illuminating a confrontation of former friends, are examples of Mucha's familiarity with stage effects and of his feeling for the dramatic potential of the situation. Several devices developed in *Adamité* will appear repeatedly in Mucha's later designs, among them the metallic wings used in the frontispiece, and the close-up of the vegetation in the foreground partly screening more distant figures in outdoor scenes. Although Mucha probably used his sketchbooks from life classes, he distributed the nude figures in the plein air setting with considerably success. His compositions are competent exercises in the academic tradition, and the majority of the full-page illustrations could be transferred onto a large canvas without any changes.

While *Adamité* was known only to Czech readers, Mucha's illustrations for books published by Armand Colin introduced him to the French public. Grousset's *Histoire de deux enfants de Londres* (1891), Normand's *Six nouvelles* (1891) and Magbert's *Les Lunettes bleues* (1892) did not bring any critical response, but Parmentier's *Album historique* and especially the *Scènes et épisodes de l'histoir d'Allemagne* by Charles Seignobos helped Mucha t establish a reputation as an artist with a definite affinity fo history painting, and both books were favourably reviewe as an important part of his two major exhibitions of 1897 These two titles, together with *Adamité* and the privatel published *Mistr Jan Hus* of 1902, form a special group o works closely related to Mucha's final series of monumenta historical paintings, rather than his decorative designs of th 1890s.

Fig.1 Illustration from *Adamité,* 1897.

Album historique by André Emile Emmanuel Parmentie was published in four volumes by Armand Colin in Pari between 1897 and 1907. Encyclopaedic in nature, it calle for a careful visual interpretation of a scholarly text, an contained a great number of highly descriptive illustrations Accuracy, authenticity, and faithful rendering of each deta of costume or furnishing seemed to be the primar responsibility of the artists. The illustrations represent combined effort of several able and conscientiou contributors, including Mucha, whose full-page scenes i volumes I and II show a willingness to emulate appropriat models from illuminated manuscripts to contemporar academic painters. The only illustration that Mucha late chose to include in his exhibitions is by subject matter as wel as by style closest to his teacher Jean-Paul Laurens, whos *Récits carolingiens* had a lasting influence on Mucha' approach to historical painting. It depicts the *Sacre d'u prince carolingien* in the basilica of Aix-la-Chapelle. As i Laurens' *Récits*, the dignified figures in full regalia ar

Fig.2 *Jean de Leyde décapite une de ses femmes* from *Scènes et épisodes de l'histoire d'Allemagne,* 1898.

frozen into the architectural setting. The poses and the folds of the costumes leave no doubt that Mucha used models, and the attention to detail reflects not only the editor's specifications but also Mucha's own interest. In a review of 1900 Candiani noted that his reconstruction of historical scenes would have satisfied the most meticulous of archaeologists,[9] even though Mucha, like other illustrators, must have often improved on historical facts.

Mucha's following assignment was more demanding and also more rewarding. When Armand Colin decided to publish in instalments a literary version of German history by Charles Seignobos of the French Academy, he was looking for illustrators who were not mere craftsmen, but artists with a flair for dramatic interpretation of historical events. He chose Rochegrosse who was already well known, and Mucha whose potential he knew from previous works. For Mucha it was an opportunity to prove that he was equal to a painter who was at the time in fashion, in an enterprise that was bound to have a wide appeal and a permanent place in library collections. On the other hand, to illustrate stories celebrating German expansion seemed a dubious undertaking for this incurable patriot who shared the nationalistic feelings of his countrymen, who associated both in Munich and in Paris with Slavs, and found his best friends abroad among his compatriots. Even Mucha's embroidered Russian shirt, a gift from a friend, proclaimed loudly his allegiance to the Slav cause.[10]

In the end Mucha found a satisfactory solution. Of his thirty-three illustrations the majority are for the episodes describing battles lost (*Victoire de Julien sur les Alamans*, *Charlemagne soumet les Saxons*), the parts that illuminate more German spirit than aggressiveness (*L'Empereur Lothaire et le pape innocent*, *Mort de Frédéric Barberousse*, *Goethe et Schiller*), or such moments in German history when the Czechs played an important or even decisive role (*Charles IV fonde l'université de Prague*, *Suplice de Jean Hus*, *Défenestration de Prague*). Surviving photographs prove the ingenuity of the painter who at that time still lived in a small room in the rue de la Grande Chaumière in Montparnasse and had little money to hire professional models. Both his French and Czech visitors were forced to pose for him, and a homemade device enabled him to join any group for a photograph of a complicated scene. Jean de Leyde decapitating one of his wives (fig. 2) and Conrad III facing Saint Bernard both seem to have Mucha's head on their shoulders.

In 1897 Mucha exhibited the originals of the illustrations along with his other works at his first two important exhibitions in Paris, and the critics paid as much attention to these as to his poster and *panneaux* in the new style. Paul Georges wrote in *Europe Artiste* of 7 March 1897: 'One does not know if one should praise more the originality of composition, skilful grouping of figures, or the vigour of execution. These works radiate a very special poetry of a world where things are both grander and simpler and far from the vulgarity and banality of everyday life.' Paul Dupray in the *Journal des Artistes* of 21 April praised the sincerity of Mucha's original ideas, and noted that his compositions were not images superimposed upon the text, but works of art in their own right. Both *Le Libéral* of 1 March and the *Moniteur Universel* of 25 March compared him to Gustav Doré.

In the following years, when Mucha was celebrated primarily for his graphic work in the Art Nouveau style, the illustrations for the *Scènes et épisodes* continually forced his critics to consider him not only as a fashionable decorative artist, but also as a historical painter whose illustrations, no matter how restricted in size, had qualities that were usually found only in frescoes covering large mural surfaces.[11] Even authors who claimed to detest history painting acknowledged that it was a field where Mucha excelled. The Belgian critic Candiani pointed out that the artist so often accused of misusing charm was able to engage his usually immobile figures in a hurricane of movement, and to evoke horror. In certain illustrations he found an intensity of life that no other artist surpassed.[12]

The *Scènes et épisodes* was published in instalments and represented not only several years of work, but reflected also the changes in Mucha's approach to history painting and its development from the descriptive to the symbolic. It is surprising that no one commented on the striking difference between the much admired *Défenestration* and such scenes p.165 as, for example, *Le Mort de Fréderic Barberousse* (fig. 3). One is full of action, struggling figures, faces contorted with rage or fear, and expressive hands, for which Mucha became famous.[13] In the other scene the naked body of dead Barbarossa and the dark figure of the hooded monk at his feet are less significant than the deadly stillness of the swamp around them and the tangle of roots in the foreground. There are no clashing armies and no glorification of death in

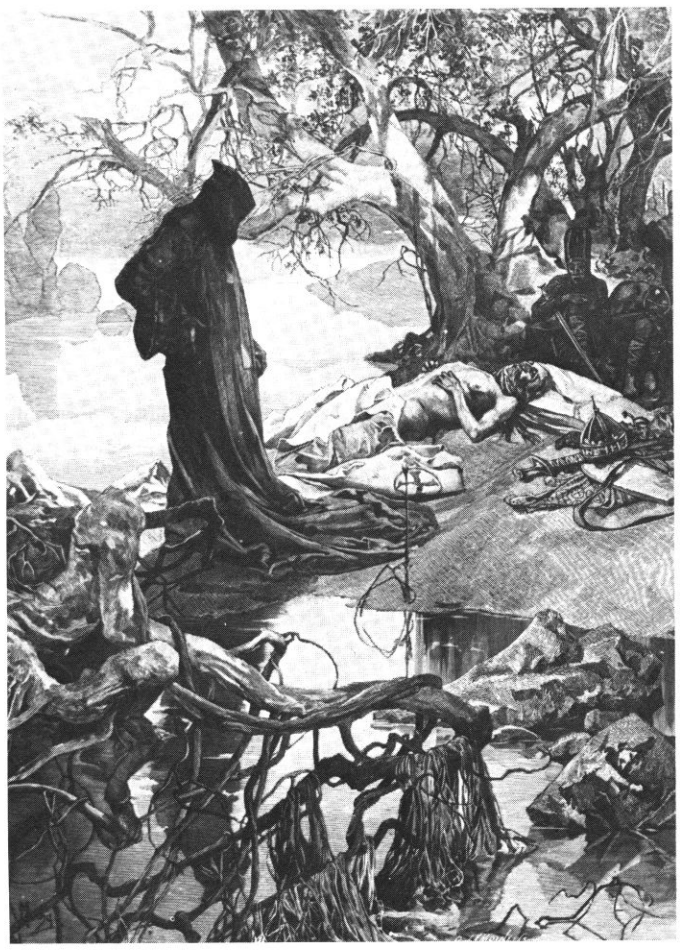


Fig.3 *Mort de Fréderic Barberousse* from *Scènes et épisodes de l'histoire d'Allemagne,* 1898.

Fig.4 *Vasilisa à la tresse d'or* from *Les Contes des grand-mères,* 1892.

battle. The lifeless, desolate, twisted segment of nature is more eloquent than vigorous action or facial expression.

Professionally, the illustrations turned out to be a success. To Mucha, the only source of annoyance were those critics who maintained that he was Hungarian, and explained his 'need to depict cruelty' by his Tartar origin.[14] Finally, 'une rectification' in *La France* of 4 July 1897 indignantly pointed out that Mucha was a Czech from Moravia, and a pure Slav not only by birth but also by conviction and sentiment. Eventually, Mucha's nationality and ethnic background became a standard explanation of the 'Slav character' of his decorative designs.

Seignobos' *Scènes et épisodes de l'histoire d'Allemagne* was to have been followed by similar publications - *L'Histoire d'Espagne* and *L'Histoire d'Italie*, but these never passed beyond the preparatory stages. However, in the decoration of the pavilion of the Southern Slavs for the Paris World Exhibition of 1900, Mucha found an opportunity to work on large murals and panels depicting incidents from Slav history, and began to dream of his *Slav Epic*.

Among the many books he illustrated, a 1902 edition of *Mistr Jan Hus na Koncilu Kostnickém* is an example of Mucha's determined attempts to employ his art to its proper end - the celebration of the spirit of the Czech people. The book was published in Prague by J. Otto, but paid for by Mucha and Jan Dědina, the two illustrators. The text was believed to be a letter written in 1415 by Abbot Poggio-Bracciolini of Baden, who described in moving detail the last days of John Hus, the spiritual leader of the Hussite movement. The trial in Constance, and the death at the stake through which Hus became a martyr of the Czech Reformation, were two of the most important incidents in Czech history, so a document presumably written by an eyewitness called for publication. Mucha obviously did not realise that Poggio's description of Hus' sufferings was a nineteenth century forgery and contributed five full-page illustrations and his share of the expenses.[15] While the illustrations for *Adamité* are academic, the contributions to the *Album historique* rigidly correct, and the work for the *Scènes et épisodes* overflowing with drama and movement, the designs for *Jan Hus* show a further development, leading from a linearist to a painterly style. They belong to a group of untypically bold charcoals and pastels drawn quickly, freely, with swift strokes and great expressiveness.

Although Mucha's historical illustrations span some fourteen years and overlap his most prolific Art Nouveau period in the late nineties, and although they show a definite development from a rigid to a freer style, they seem to be kept scrupulously apart from his decorative designs in *'le style Mucha'*. In the total sum of the artist's work they can be more easily grouped together with his later murals than with his famous posters and *panneaux*. Independent of Mucha's history painting is another group of illustrations done over an extended period of time - both before and during his Art Nouveau period - and later, in his last book, echoing the style years after its demise.

The first of these works deserving attention is Jouvet's 1892 edition of Xavier Marmier's fairy-tales *Les Contes des grand-mères.* The forty-four illustrations show the qualities that predisposed Mucha for success as an illustrator — a profound knowledge of his craft, a marvellous instinct for composition, and a gift for decoration which had to be held in check in the historical scenes, but could be given free rein in the fairy-tales. The figures have none of the stiffness of poses noticeable in *Album historique,* and they do not display the overabundance of facial expressions and animated gestures of the protagonists in *Scènes et épisodes.* Sure of his draughtsmanship, Mucha does not avoid foreshortening and skilfully handles difficult spatial relationships — as in the illustration for the story of 'Jack et le géant'. For the first time in Mucha's illustrations the composition is arranged along the S form, which gives life and movement to the scene and will later be an integral part of Mucha's design. In the story of 'Vasilisa à la tresse d'or' the diagonal movement is already beginning to change into an S (fig. 4). Symbolist imagery begins to appear in some of the stories; eyes of all kinds and sizes, and branches ending in human palms surround the prince in 'Le Fils du roi'. Jouvet felt that the illustrations were successful and sent them to the Salon. Mucha later wrote: 'This was something beyond my wildest dreams and I was even more surprised when I arrived at the exhibition and found a notice under my pictures saying "Mention Honorable".'[16] Five years later, the reviews in a special Mucha number of *La Plume* included the book among the monuments of French publishing.

In 1894 Armand Colin published *Mémoires d'un élephant blanc* by Judith Gautier. The illustrations were by Mucha and the ornamentation of the chapter headings by P. M. Ruty, a painter and designer and pupil of Lechevallier-Chevignard. Mucha's representations of the jungle scenes with Indian temples and human figures dwarfed by the massive body of the white elephant are examples of virtuosity based on talent, conscientious research and hard work. The overwhelmingly abundant flora is not a product of the artist's imagination but a realistic study of palms and shrubs. Several compositions develop further the formula already discovered in *A damité* and used in *Contes des grand-mères.* The foliage in the foreground, often greatly enlarged, helps to engulf and to diminish the human figure placed deeper in the landscape, and the combination of tall palms with the huge trunk of the elephant stresses the insignificance of human beings in comparison to nature.

Regardless of Mucha's growing skill, the book would not be an important example of his development if it were not for Ruty's ornamental headings. They not only contain the symbolist vocabulary appropriated by the Art Nouveau designers of the nineties and eventually used freely by Mucha as well, but they already display the approach to stylisation that places them firmly within the Art Nouveau proper before Mucha himself adopted the new style. A comparison of Mucha's jungle scene with Ruty's chapter heading using identical elements — palms and an elephant — shows the difference between Mucha's conventional and Ruty's stylised design (figs. 5/6). Symbols and images incorporated by Ruty in the continuous bands appeared later in Mucha's illustrations, especially for *Le Pater,* but by then these symbols were commonly used and misused in the

Fig.5 Illustration from *Mémoires d'un éléphant blanc,* 1894.

Fig.6 P. Ruty. Ornamental heading from *Mémoires d'un éléphant blanc,* 1894.

context of Symbolism, and Mucha's interest in theosophy, mysticism and occultism widens considerably the field of possible influences. Nevertheless, if we disregard Mucha's early connections with the *Costume au Théâtre* which displayed an Art Nouveau motif of stylised flowers by Steinlen, the *Mémoires d'un élephant blanc* was the first publication in which Mucha's collaborator used a profoundly different and more advanced style than his own. In a letter exchanged between the two men in the twenties, Mucha acknowledged his indebtedness to this forgotten artist for his inspiration, and assured him that whenever he referred to the origins of Art Nouveau he never failed to mention Ruty's original contribution.[17]

Continuous bands of repetitive design were a frequently used part of Art Nouveau decoration. They were often reproduced in magazines like *Art et Décoration* and were also published in book form. Mucha designed the cover for such a book of band designs by M. P. Verneuil, G. Auriol
p.103 and himself, called *Combinaisons ornementales se multipliant à l'infini à l'aide du miroir*, published in 1901 by Librairie Centrale des Beaux-Arts.

At the end of 1894 Mucha's style underwent a sudden transformation that followed a general trend but was without a real precedent in his own work. The S curves in the compositions for the *Contes des grand-mères*, the elusive charm of the figures incorporated into circular forms in the calendar for Charles Lorilleux, and a few tentative Art Nouveau elements in the design for the *Bon de Concorde* may have suggested it, but they were of little importance compared to the works that reflected Mucha's admiration for Makart, Doré and Laurens.

p.47 The breakthrough came with *Gismonda*, Mucha's first poster for Sarah Bernhardt. Although he got the commission by a stroke of incredibly good luck, he succeeded in creating a poster so different from others on the billboards, both in design and colouring, that from the beginning he was considered not a follower but equal to the best artists of the period. For the life-size figures of his Bernhardt posters Mucha chose an extremely elongated shape, and in contrast to other poster designers he used very pale colours - whites, beiges, mauves, dull purples, reds and greens, with decorative touches of gold and silver. His unusual posters were uniquely appropriate to the famous actress of whom Charles Hiatt wrote that she had the ability to touch even a classical French drama with the oriental, the strange and the exotic.[18] The success of the *Gismonda* poster resulted in long-term contracts with both Bernhardt and the printer Champenois. While Mucha's co-operation with Champenois led to some of his best known lithograhic work, including the enormously popular *panneaux décoratifs*, one of his best books was connected with a Bernhardt production.

La Princess Lointaine, a play in verse by Rostand, was based on a thirteenth century legend about the unfulfilled love between the troubadour Jufroi and Mélisande, Princess of Tripoli. Mucha designed the production in the Art Nouveau style, and always recalled his work on the play with obvious pride. When the publisher Piazza decided to publish the play in book form, under the title *Ilsée, Princesse de Tripoli*, the expected success of the edition was based not on the adaptation by Robert de Flers, but on the 134 colour lithographs by Mucha.

The artist's decision to illustrate the book page by page had precedents in Grasset's *Quatre fils Aymon* and especially in *L'Evangile de l'enfance* of Carlos Schwabe.[19] The text was finished only three months before the publication date and Mucha decided to move into a larger studio in the rue du Val de Grâce, so that part of the lithographic work could be done on the premises under his supervision. Drawing some of the scenes straight on to the stone, and individual ornamental motifs on tracing paper, he was hardly able to keep abreast of the craftsmen who multiplied his designs into ornamental bands.

Ilsée, published by H. Piazza in 1897 in a limited edition of 252 copies, is Mucha's most complete statement in the Art Nouveau style. The critics who claimed that Grasset with his *Quatre fils Aymon* had used all possible imagery and that Mucha would not be able to invent anything new, were forced to admit that he surpassed all expectations.[20] For the story, Mucha used the sumptuous setting and decorative elements in costume and jewellery that were recognised as Byzantine, and that, after the *Gismonda* poster, had become his hallmark. The vogue of the time for Byzantine splendour was in Mucha's case interwoven with his admiration of the period in the eighth and ninth centuries when, through the Byzantine influence, Greater Moravia signified the time of Czech greatness, and this personal involvement may have been the reason why *Ilsée* was found different from comparable books. By then even the German critics admitted that he had the gift of a peculiar and elusive charm, and that his style was novel, unusual, modern.[21]

In *Ilsée*, Mucha used as a leitmotif a string (une cordelette) which is tied around each page in numerous variations, framing the text and the illustrations, and providing a visual continuation from page to page. The continuous bands that Mucha admired in Ruty's work include here plants, animals and also spirits and human bodies interweaving and intertwining into arabesques that have to be deciphered element by element, and whose imagery and symbolic content far surpass similar études of the period. Several of the symbols used already in posters, for example a heart pierced by thorns in *La Dame aux Camélias*, are repeated here in many variations. Like Redon, Mucha was fascinated by the eye, from the all-seeing eye of an invisible deity to an eye pierced by a thorn. He developes a theme of wild roses, from a rosebush in bloom to a thorny wreath encircling a bird of prey sitting on a human heart. Birds, from doves to cocks and eagles, carry various symbolic meanings, and flowers have their definite role as in all Mucha's works. The symbols used in *Ilsée* illustrate the devotion, the tenderness and the suffering of the two lovers who are not destined to meet in this world, and 'Princesse Lointaine' became a synonym for unattainable love.

Ilsée also contains, develops and interchanges in numerous variations several stylistic elements found repeatedly in Mucha's posters and typical of his work in the Art Nouveau idiom. A conspicuous and, finally, notorious feature of Mucha's design consisted of strongly curved strands of hair. The whiplash curves of long hair, based probably on the stylised lines of water in Japanese prints, were also used by Burne-Jones, Beardsley, van de Velde, Toorop, Munch and others. However, Mucha's increasing tendency to relate long strands of hair to other arabesques in the labyrinth-like configurations of his designs was extremely influential and by 1900 synonymous with '*le style Mucha*'.

The composition of *Ilsée* is well balanced and closely integrated, and depends on line drawing outlining the two-dimensional design. The female head is frequently placed before a circular form which appears like a halo, an aureole or a section of a circle in many of his posters and *panneaux*, and together with the crescent and horseshoe forms is one of the most typical devices of Mucha's design. The use of an enormous figure in the background, usually representing a protective deity, appears both in illustrations and

monumental paintings; it is typical of Mucha that the deity, divinity or symbolic being is always female. The metallic wings had already appeared in a similar form in the frontispiece for *Adamité* designed in 1889; they can also be found on the cover of the 1896 Christmas number of *L'Illustration*, in an illustration for *Chansons d'aïeules* of 1898, and several other designs.

The single most often used decorative element is a five or six-point star. It is used in so many configurations in so many designs that at times it does not have a symbolic, but only a decorative role. The stars incorporated in the poster for *La Dame aux Camélias* can be found in *Ilsée* (fig. 7) as well as in *Le Pater*, and in numerous small graphic works including a menu for the Société de Bienfaisance Austro-Hongroise. They appear with a frequency that borders on obsession, but a search for the original source of the decorative device opens a wide field of possibilities. While Reade suggests that Mucha might have been influenced by Carlos Schwabe,[22] a look at one of Ruty's ornamental headings from the *Mémoires d'un éléphant blanc* point to him as a more likely example (fig. 8). However, Mucha's interest in the Freemasons and their signs might have been sufficient reason for the inclusion of stars and other symbols to an artist concerned with the visual representation of the Neoplatonic theories of harmony.[23] Moreover, the vocabulary of symbolism was widely used by all Art Nouveau designers, and the meaning of certain forms and objects was easily recognised among the cognoscenti, who would read the aureole behind the head of Mucha's virginal but sensuous woman as a symbol of divinity and supreme power, the circle as a symbol of eternity, and the star as a symbol of deity or divine guidance.[24]

Mucha, who throughout his life never accepted for his work the term 'Art Nouveau' but stubbornly called it 'my style', was convinced that his work was a natural evolution of purely Czech art. If we consider his own opinion as at least partly valid, we must add to the sources of his decorative elements the folk art of the embroideries, wood carvings and songs of Bohemia and Moravia.[25]

The repeated use of several selected stylised forms that eventually became typical of most of Mucha's designs, including those for *Ilsée*, seems to have caused adverse criticism only in Prague, where a Czech critic wrote with disdain: 'Mucha's use of "macaroni", peculiarly cut wings, stars repeated with a disgusting regularity, and a facile play with ribbons do not make out of him a modern stylist.'[26] Another Czech writer accused Mucha of cheap symbolism that 'can be bought in Paris for two, three sous', and of inner poverty of ideas.[27] Abroad, Mucha was thought to pass the test of true genius, and his imaginative ability to weave ornament from a single flowing line was found remarkable. Rogers appreciated the honesty and conscientious study of all objects that the artist stylised with such obvious ease in the final design,[28] while the French and German critics praised not only the facility of the drawing, but above all the wealth of symbolic imagery.[29]

While *Ilsée* was not the first book of its kind, it did not follow the examples of Grasset or Schwabe so much as a general trend already noticeable in painting. By diminishing the boundary line between the frame and the picture, Rossetti and Whistler anticipated, and Toorop, Munch and

Peu à peu, la lumière devint intense, comme rayonnante; elle inonda la mer qui perdit ses suaves couleurs d'héliotrope pour devenir presque blanche et comme d'argent mat. Striant la nappe tant unie, une longue file d'oiseaux serrés les uns contre les autres et formant comme un banc de neige se laissait balancer par la vague. Le bruit des flots et le petit sifflement de la brise dans les voiles latines troublaient seuls cette grande paix, qui enveloppait Jaufré d'une torpeur délicieuse.

Et durant de longs jours, ce fut ainsi. Jaufré sentait ses forces s'épuiser et contemplait doucement le ciel et la mer.

Mais le calme des vents laissait parfois le navire immobile et les pêcheurs se désespéraient :

— Maître, maître, disaient-ils, la terre est lointaine encore, lointaine.

— Ne craignez rien, répondait Jaufré, une dame si belle et si bonne que j'ai longtemps douté qu'elle existât, nous protège.

Et Jaufré entretenait ses humbles compagnons de son ineffable souveraine. Entre le ciel et la mer, tout semblait murmurer l'hymne de la mystérieuse princesse.

Fig.7 Page from *Ilsée, Princesse de Tripoli,* 1897.

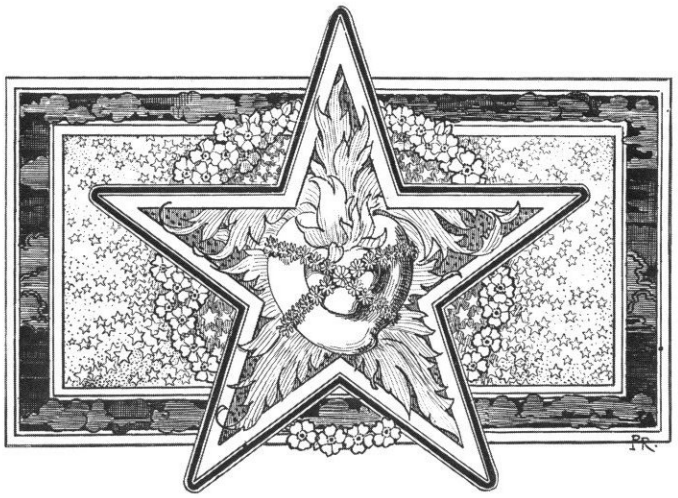


Fig.8 P. Ruty. Ornamental heading from *Mémoires d'un éléphant blanc,* 1894.

Gauguin continued to create, an ornamental and undivided whole out of different fields of art.[30] This trend was further reflected in Art Nouveau book design where the bindings, typography, illustrations and ornament fused in a small but fully integrated work of art. *Ilsée*, beautifully bound, with a front page relief designed by Alexandre Charpentier, with its ornamental frames tying together the text and illustrations, continuing from page to page in endless variations like a visual musical accompaniment, is one of the best examples of total book design.

Rama, a drama in verse by Paul Vérola was published by the Bibliothèque Artistique et Littéraire in 1898. Mucha designed five full-page colour illustrations that are different from the decorative style he used for *Ilsée*, but more appropriate to the dramatic content of the poem. In *Ilsée*,

Mucha illustrated a dream, a fairy-tale, in *Rama* he was closer to the drama of Seignobos' *Scènes et épisodes* except that he attempted to describe the feelings, not the actions of the protagonists (fig. 9). Compared to *Ilsée*, there are fewer signs of purely decorative elements and less stress on a
p.166 deliberately smooth flow of line. In an outdoor scene, the foliage gives a broken effect, and the stillness of the figures is in strange contrast to the busy swirls of their robes. With the reeds in the foreground Mucha achieves a similar effect as with the grass and young trees in *Adamité*; it seems that he was unable to give up several formulas of this type and used them repeatedly, probably unconsciously, in his illustrations. However, in time he began to treat these motives as a draughtsman, not as a painter, and the line became an all-important element in his designs.

pp.100 -02 Of the books illustrated by Mucha in 1897 and 1898, *Clio* by Anatole France deserves to be mentioned for its homogeneity of the typographical design and illustrations with the text. Anatole France was one of the visitors to Mucha's studio in the rue du Val de Grâce, and Mucha's appreciation of the writer's logical and sceptical mind is reflected in his illustrations for *Clio*. Although he used a number of his basic elements, Mucha created a work very different from *Ilsée*, and more remarkable than *Rama*. Published in 1900 by Claman Lévy in a limited edition of 150 copies, the book was from the beginning a collector's item. In fourteen illustrations, the artist employed the deliberate outline of the figures and his famous pale colouring without giving way to his usual urge to cover the background with
p.101 ornament. One of the illustrations for the story 'Le Chanteur de Kyme' depicts Homer at the moment when he is falling off a cliff, but Mucha's interpretation implies heavenward movement more than a fall, an ascension leading to immortality rather than the tragic end of a blind bard. The emptiness of the land and sky is without precedent in the work of the artist who filled all available space in *Ilsée* to overflowing.

Clio reflects the friendship between Mucha and Anatole France; the result is a rare affinity of text and illustrations, of the idea and its visual equivalent. The impression of the clear, pristine and solitary intellect of the author is as much enhanced by the restraint shown in the illustrations as the romanticism of the bitter-sweet love story in *Ilsée* was enhanced by the orgy of symbolic ornamentation. The typographical design of the book follows another trend of the nineties, a fashion for increasingly large margins that show off both the text and the illustrations like a rare print in a wide mat.

While the illustrations for *Clio* give an impression of infinite leisure and care, by the time of its publication book illustrations had to compete hard for Mucha's time, even though he was an extremely prolific artist.[31] By the end of the century his posters, *panneaux*, calendars and illustrated books were sought after by the general public as well as by discerning collectors. As his co-operation with Bernhardt included designs for sets, costumes, hairdos and jewellery, there was also a growing demand for his work in many other kinds of applied arts.

In branching out into various fields of decorative design, Mucha was again following a general trend. The tendency of Art Nouveau towards a synthesis of various genres of art

Fig.9 Illustration from *Rama,* 1898.

brought about the appearance of the 'universal artist' who worked in a number of different media, for various purposes and in various fields. Schmutzler believes that the most versatile of these 'universal artists' was Henry van de Velde who, outdoing William Morris, produced designs for everything imaginable from painting through applied art and design, book decoration, posters, packaging of industrial products, designs for wallpapers, furnishings, fabric and clothing, architecture and industrial objects from domestic utensils to an ocean liner, everything except sculpture in the round.[32] Of Mucha it can be said that he did all things enumerated above, including sculpture in the round, but excluding the design of an ocean liner. In *La Plume*, Paul Redonnel asked with tongue in cheek why some rich industrialist did not ask Mucha to design 'une forme adéquate aux véhicules automobiles.'[33] However, there is a more serious difference - Mucha was not interested in any theories about Art Nouveau as a style of living. He most certainly was not a doctrinaire like van de Velde who took care that his wallpaper, his furniture, his wife's dresses and jewellery and even the colour of the food served to his guests, were an integrated part of the total decorative scheme of the house,[34] and who said: 'I refused to allow the presence of any object in my own home which was not as basically

Fig.10 Plate from *Documents décoratifs,* 1902.

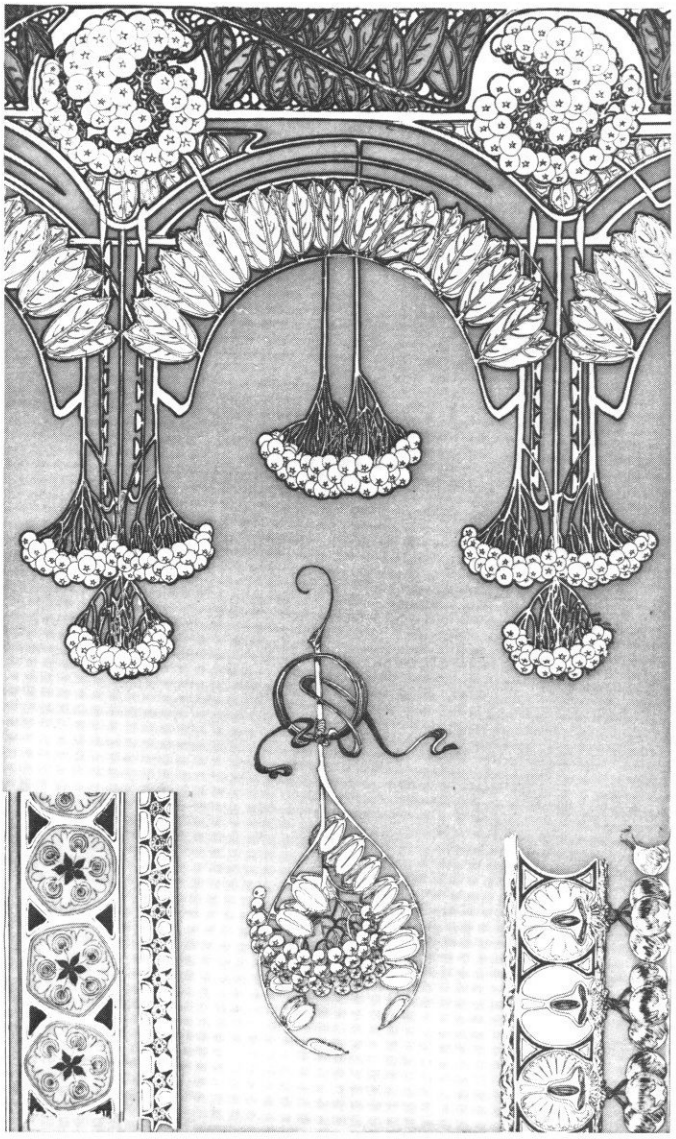


Fig.11 Plate from *Documents décoratifs,* 1902.

honest, genuinely straightforward and altogether above suspicion in design as the character of the friends we received there.'[35]

In comparison, Mucha's studio in the rue du Val de Grâce was, according to contemporary visitors, 'a cross between a museum and a bazaar'[36] filled with hundreds of various objects that had been used as props in his paintings and never discarded.[37] On others it made an impression of a secular chapel.[38] Contemporary photographs of the atelier show draperies and embroidery, paintings and posters, Persian carpets, bear and tiger skins, palms, musical instruments, stuffed birds, and a medley of furniture of various styles in a combination that would have been unacceptable to any Art Nouveau purist. Nevertheless, Mucha's decorative designs were pure Art Nouveau, and were in such demand that he found it increasingly difficult to meet all the requests for them. Finally he decided to present to the public a book which would contain a great number of decorative elements along with various examples of their possible application, and which would make a contribution towards bringing aesthetic values into the arts and crafts.

Published in 1902 by the Librairie Centrale des Beaux-Arts, with a preface by Gabriel Mourey, *Documents décoratifs* is an encyclopedia of Mucha's decorative work. The folio of seventy-two sheets contains not only finished designs of innumerable objects that may be used by manufacturers, but also examples of the process of stylisation from an analytical nature study to an object for practical use. Mucha's lessons aimed at the graphic artist include studies of nude and draped models, and of heads. As in the later *Figures décoratives*, the necessity of incorporating the figure into a particular shape, a circle, triangle, crescent or rectangle is stressed. Further examples show a combination of these forms and their pictorial content with ornament and lettering (fig. 10).

James Grady described Art Nouveau as the culmination of nature as an aesthetic expression,[39] and Mucha seems to have shared with the French artists that special rapprochement with nature 'as a big book from which we can draw inspiration.'[40] However, he also accepted the growing belief that the trend should be 'away from the imitative reproduction, towards an abstract and refashioned interpretation,'[41] and included examples that are invaluable to craftsmen. Some of his études offer step by step instructions in this direction. He may start with a naturalistic study of a plant, flower or fruit, for example a cluster of berries from the mountain ash, and through simplification and stylisation he slowly progresses to a design for a useful object. To prove

that the stylistic approach is influenced not only by the artistic criteria but also by the material used in making the object, he often uses identical motifs through a full page of designs for embroidery, leatherwork and metalwork (fig. 11).

His floral motifs, used in ornamental bands and repeated ad infinitum, point to a typically Art Nouveau preoccupation with the total plant - the roots, the stem, the bud and the bloom. These drawings display a high quality of draughtsmanship, a virtuosity that surpasses mere technical ability and explains his status among the best decorative artists of the period.

Mucha was quite capable of designing a complete household in compliance with the laws laid down by van de Velde, although he himself did not live in a similarly controlled environment. From *Documents décoratifs* a wealthy patron could order a stained glass window for his dining room and choose the wallpaper, furniture, fabrics, china, glassware, flatware and menus.[42] The book also pays much attention to jewellery and elaborate decoration of dresses. There are pendants, brooches, and hair combs where either the whiplash line, the floral motifs, or a woman's face with masses of hair are used as decoration. Very similar designs can be found in the silverware of the Unger Brothers, and there is a possibility that Mucha's book, available in the United States, had the influence he hoped for.[43]

With *Documents décoratifs* Mucha reaffirmed his position as a successful decorative artist at a time when he began to be weary both of poster design and of the 'fashionable vagaries' that were in such demand. His involvement with the Paris World Exhibition of 1900 gave him all the opportunity he needed to prove both his talent and versatility. He exhibited approximately twenty-five *panneaux*, all the posters for Sarah Bernhardt, calendars and illustrated books including *Ilsée*, *Documents décoratifs* and *Le Pater*. He painted murals and sculpted a statue for the pavilion of Bosnia and Herzegovina.[44] Another bust was commissioned for the section of the perfumer Houbigant.[45] He also designed catalogues and posters for both the Austrian and the city of Paris sections.

Objects exhibited by various firms after Mucha's designs included carpets,[46] fabrics, furniture, and above all, jewellery - for which the jeweller Fouquet received several awards. They are the surviving proof that the designs for *Documents décoratifs* were not mere études in skilful drawing but workable blueprints for craftsmen. Mucha himself received the Légion d'Honneur and the Order of Franz Josef I, and was awarded a gold meal, a silver medal and three bronze medals - one of them quite unexpectedly for sculpture.[47]

In addition to the works exhibited in 1900 there are other extant works that have the 'richesse de vision, fantaisie d'interprétation, parfum d'exotisme, charme tout féminin, [et] subtilité et délicatesse de stylisation' attributed to the *Documents décoratifs*.[48] Among them is imaginative jewellery, mostly designed for Sarah Bernhardt in connection with specific productions, a 'total design' for a new exterior and interior for the shop of Mucha's friend the jeweller Fouquet, dining room furniture and a fireplace executed in Sèvres for Baron Edouard Tuck à Rueil,[49] designs for stained glass windows for which the artist was

Fig.12 Plate from *Figures décoratives,* 1905.

praised as a new Tiepolo,[50] and small decorative objects. Numerous magazine covers, theatre programmes, invitations and menus document that each of the graphic examples included in *Documents décoratifs* is the result of experience based on countless large and small commissions that sharpened Mucha's natural ability to combine figure, ornament and lettering into a flawless whole. It was typical of Art Nouveau artists that even the most trifling tasks were not considered demeaning and throughout his whole life Mucha never lost his willingness to apply his talent to the smallest jobs. During his visit to the United States he designed a charming wrapping paper for Armour soap, and after his return to Prague the commissions which he gladly accepted, and for which he refused to be paid, ranged from banknotes and stamps to uniforms.

At the time when *Documents décoratifs* was published, it was meant to be not only a summary of Mucha's widely diversified design in the Art Nouveau style, but also a definitive work that would enable him to turn his attention from decorative design to more worthy projects. However, a contract with the publisher Lévy forced the unwilling artist to complement the publication with forty additional plates for *Figures décoratives*. Using exclusively the human figure, Mucha produced over a period of four years a pattern book in which the female body, in endless variations of poses, is incorporated into various geometric forms. Placed in rectangles, triangles, stars, circles and a number of irregular forms, are nudes as well as bizarre draped figures, women, young girls and children. The reviewers praised beauty and

harmony of line, and some found that the Slav origin of many of the models lent them an exotic air, seductive and charming.[51] However, as Mucha continually postponed the time-consuming and unwelcome commission, there seems to be progressively less charm and seductiveness in the increasingly routine drawings. In his earlier works the famous Mucha women were conceived as a symbol which embodied an eternal emotional mystery. In *Figures décoratives* the female figure is all too often only an academic nude. A revealing feature of the book is the frequent and straightforward rendering of folk art, from embroideries to complete peasant costumes (fig. 12). From 1902, after the tour of Moravian villages with Rodin, Mucha developed an increasing yearning for the country of his origin. In *Figures décoratives* this preoccupation filters into a largely commercial undertaking and points to Mucha's constant interest in the culture and history of his own people.

As textbooks of Art Nouveau design, *Documents décoratifs* and *Figures décoratives* were complemented by Mucha's lectures on art both in Paris and in the United States,[52] representing a valiant effort to spread good design among the masses. They also mark the turning point in his life. By the time the second book was published Art Nouveau as a style had already begun its swift decline and the master was exploring the possibilities of an entirely new career.

In Mucha's opinion, the book that was more important than any of his Art Nouveau works was *Le Pater*. Today either unknown or underrated, it is his most revealing creation, a complete statement of his artistic, philosophical and religious beliefs. Designed after the artist finished the plates for *Documents décoratifs* for the 1900 Paris World Exhibition, the book combines all the virtuosity of decorative design displayed previously in *Ilsée*, with figural monochrome scenes that point to Mucha's ties with the Symbolists. In addition, the textual part reflects the complex nature of his belief in a Supreme Being for which the terms 'l'Idéal', 'la Lumière', 'la Divinité', 'l'Amour', 'la Puissance bienveillante' or 'la Volonté supérieure' are used instead of God, who appears in symbolic disguises far removed from the image typical of Mucha's childhood religion.

Le Pater was published in 1899 by H. Piazza and F. Champenois in L'Edition d'Art series. It was printed in a limited edition of 510 copies, the first ten containing an original watercolour. On the title page a Genius of Mankind, framed in a circle of stars, holds in his palm a quivering human spirit. The whiplash lines of the windblown hair are in contrast to the still figure whose uplifted face is partially hidden by the stars and hectagonal frame. Arranged in a vertical row, the seven symbols that will be used with the individual verses of the prayer represent Mucha's equivalent of the seven seals of the Apocalyptic book.

The compositions and the pictorial content are thought out to the smallest detail, and every detail has a symbolic meaning. For each sentence there are three pages. The first is always an ornamental page in the style of *Ilsée*, and includes one verse of the prayer in Latin and French, the main symbol appropriate to the verse, a supporting symbol chosen from plant life, and a number of secondary pictorial ideas elaborating on the main theme. The text and floral symbols are incorporated into an eight-point star enclosed in a circle, with a crescent-like pendant underneath. This constant geometric configuration is tied to the main frame by elaborate abstract arabesques that form an effective contrast to the realistic drawings of plants and flowers encircling the text. The floral designs on the ornamental pages are noteworthy both for their form and symbolic content. Mucha's studies published in Verneuil's *Encyclopédie artistique et documentaire de la plante* show the attention he paid to all parts of a plant and all stages of its life. Flowers are an indispensable part of the majority of his *panneaux*, but in *Le Pater* they are used exclusively for their symbolic meaning. In 'Sanctificetus nomen tuum' blubells ring along with church bells; in 'Fiat voluntas tua' wild roses in bloom are intermingled with rosehips and thorny branches indicating both joy and suffering; in 'Dimitte nobis debita nostra' violet is used as a symbol of humility; and 'Ne nos inducas in tentationem' includes apples, the symbols of original sin. Although each flower appears in the book on three occasions, the design always varies. Pomegranates, half open in the first page, are used in a tightly closed stage in the continuous band of the explanatory page, and reappear fully open, spilling their seeds, with all the other flowers around the final Amen.

The second, textual page, emulates a medieval manuscript. The initial contains an appropriate miniature scene, usually a single figure, and the hand-written script is framed with a continuous band that repeats the floral motif of the preceding decorative page. The text is Mucha's own explanation of the meaning of the verse, and reveals a fascinating mixture of conventional religious imagery and the ideas of the Symbolist and Masonic circles with which Mucha associated. p.97

The monochrome figural painting following the explanatory paragraph is in each case a pictorial equivalent of the main idea. The design for the first verse of the Lord's Prayer illustrates man's struggling ascent from the darkness of his prehistoric origin to the recognition and acceptance of the Deity which appears as an all-seeing eye in blinding light, a God that is Light.

The figural page for 'Panem nostrum quotidianum' is one of the best examples of the symbolism employed in *Le Pater* (fig. 13). Enormous masses of half-savage people are nurtured from the rich sources of the earth, drinking from the milky stream of life. Some of them are also already looking for nourishment to the ethereal, veiled apparition representing the spiritual aspect of life, while in the background looms an enormous figure of Matter, a symbol of the material substance that constitutes the observable universe.

In the final Amen, all floral symbols used throughout the book encircle a spirit with outstretched hands and visionary eyes, whose unseeing, other-worldly stare looks into the past and the future of mankind.[53] p.99

Le Pater was published in one French and two Czech editions, and to Mucha, who always included the originals in his most important exhibitions, it represented the height of his achievements. He was gratified when the illustrations attracted the attention of the Emperor Francis Joseph I, a deeply religious man, and in 1904 his American reviewers

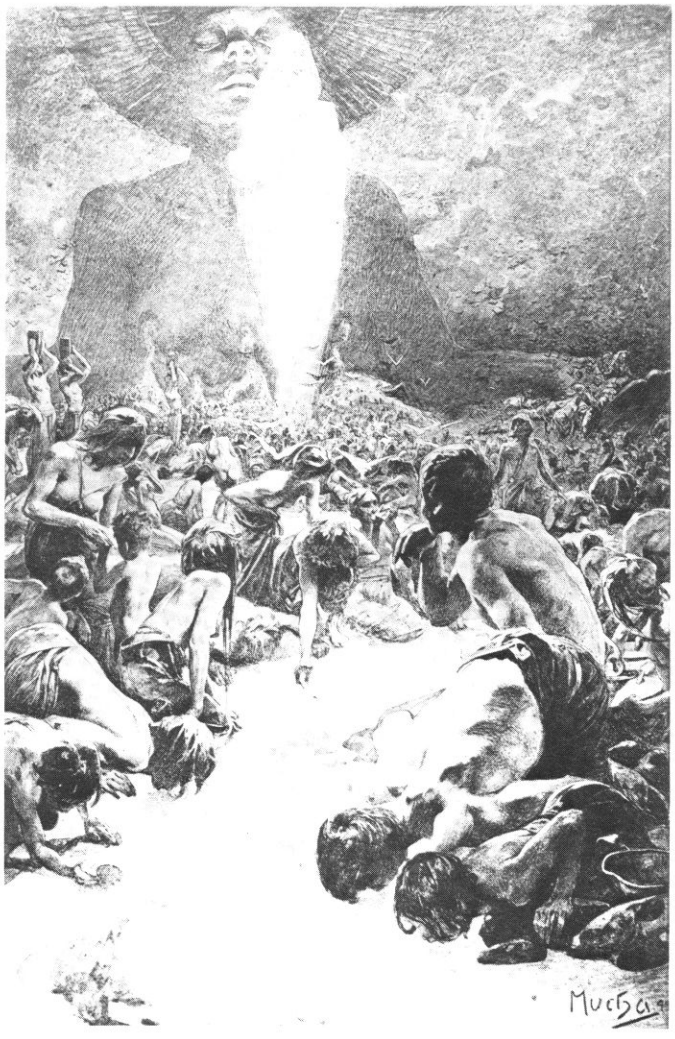


Fig.13 Illustration from *Le Pater,* 1899.

quickly noted that 'it is on the pages of his books that he loves to rest his laurels.'[54] The illustrations were repeatedly exhibited in the United States, and in 1913, at the time of Mucha's final departure for Bohemia, he hoped that his version of *Le Pater* would be produced as a film.

The war interrupted this and similar dreams, and even renewed interest in Art Nouveau and Symbolism has not yet rediscovered this book to the extent which it deserves. It seems that it is the dual character of the illustrations that creates the vagueness of its reception.

The colour lithographs, printed from eight stones, have less luminosity than the original designs, but in their exquisite draughtsmanship still present a work fully comparable to *Ilsée*. The seven monochrome pages are important for a different reason. Conceived as monumental paintings and stepping out of the accepted Mucha pattern, they represent a valid reason why Mucha should not be appraised only on the merit of his decorative art. All his life, he had a definite philosophy concerning the role of art, and mere graphic virtuosity channelled into commercial work could not bring him lasting satisfaction.

Mucha's interest in Symbolism predates his Art Nouveau work. From his reminiscences it can be traced to the early nineties, to the discussions in the *crémerie* of Madame Charlotte in the rue de la Grande Chaumière in Montparnasse. There Mucha met among others, the poet Camille Mauclaire and the painter Sérusier, the Dutch painter Jan Verkade and the English composer Delius. He also made friends with Strindberg, with whom he discussed occultism.[55] For a while Mucha offered his atelier above the *crémerie*, his hospitality and his harmonium to Gauguin, who had just returned from his first trip to Tahiti and had nowhere to stay.[56] He was also acquainted with Huysmans, whose book *A Rebours*, drew attention to Gustave Moreau and Odilon Redon, and Reade points out that although Mucha did not consider himself a part of any art movement, his kind of symbolism can be associated with Moreau and the Decadents.[57]

Interest in the occult was widespread, and in the late nineties Mucha lent his spacious atelier to Colonel de Rochas, librarian of the Paris Polytechnic, and to the famous astronomer Flammarion for their seances. The nature of their experiments with a medium under hypnosis reacting to poetry and music is documented in de Rocha's book *Les Sentiments, la musique et le geste*, for which Mucha designed the cover.

Mucha's interest in mysticism led him eventually to Freemasonry. There are Masonic symbols on the cover of *Le Pater*, and in the explanatory texts his acceptance of Masonic ideals is documented by the repeated equation of the terms 'la Divinité' and 'la Lumière'. Masonry is described as a quest for light, a way of life, veiled in allegory and illustrated by symbols, and as a quest for ultimate objective truth. Mucha must have found appealing the claim that 'Masonry is mystical as music is mystical, the poetry, and love, and prayer, and all else that makes it worth our time to live.'[58] With the Masons he believed that it is necessary to find a deeper and more spiritual meaning in the world of ordinary experience, and to advance in the knowledge of God, the world, and ourselves.[59] To Mucha, *Le Pater* represented a vehicle that was designed to spread these noble ideas. However, it was also a work that was meant to prove his ability as a painter, a tentative step towards a more meaningful career that was for a decade interrupted by the demanding success of his decorative design but was never quite forgotten.

After the 1900 World Exhibition in Paris, where the originals for *Documents décoratifs* and *Le Pater* were displayed, Mucha's illustrative style slowly began to change. There was an exploratory period of free, expressive charcoals with a minimum of bright pastel touches, represented by Poggio-Bracciolini's *Mistr Jan Hus na Koncilu Kostnickém* of 1902, very different from the precise naturalistic studies of plants for Verneuil's *Encyclopédie artistique et documentaire de la plante* of 1904, as well as from the figural studies for the *Figures décoratives* of 1905. After 1905 the tendency away from linearism towards illusionistic painting is documented mainly in his illustrations for American magazines. It is surprising that between 1904 and 1913, when Mucha lived part of each year in the United States, he did not seem to have an opportunity to illustrate any literary work comparable to *Clio* or *Ilsée*. However, the lack of real opportunity might have been aggravated by his erratic judgement as to the commissions which he decided to accept, and those that he thought unsuitable in his role of serious artist. He was willing to design four small *panneaux* for a soap carton, but turned down illustrations for a novel

Fig.14 Cover for *Town Topics,* 1906.

Fig.15 Cover for *Hearst's,* February 1922.

because it would have involved him too much in 'vulgar business society'. He cut all his connections in Paris so that nothing should hamper the serious and important work he intended to do, but as he had no savings from his lucrative years in Paris, his prolonged stays in the United States turned into a constant struggle between his ideals, the need to support a family and the necessity to accumulate funds for his future work on his greatest project, the mural series *The Slav Epic*. Thus, the illustrations for *The New York Daily News*, *The Index*, *Century Magazine*, *Literary Digest* and similar periodicals became a necessary addition to portraits and theatre ventures that proved an irregular source of income.

Considering that Mucha refused a *panneau décoratif* for a New York millionaire as beneath his dignity, it was a quaint twist of fate that sent his way a commission for the notorious *Town Topics*, specialising in gossip about rich New Yorkers. The cover for the holiday number of December 1906 (fig. 14) is remarkable for a total lack of the *'style Mucha'* typical of his Paris work. It is a purely commercial painting of a charming young New Yorker in stylish dress in a Christmas setting; Mucha's usual circle appears as a green wreath, but the whole illustration could have been done by any other skilful illustrator of the period. Nevertheless, whether by design or chance, it is as appropriate to the content of the infamous magazine as all previous illustrations by Mucha were to the content of the various literary works for which they were designed. As an illustrator, Mucha had an uncanny ability to respond to the quality of the text.

Among commercial commissions, Mucha's personality

Fig.16 Contemporary photograph of models posing.

comes through much stronger in the gentle poetry of his
p.176 twelve covers for *Hearst's International* published in 1922. The use of symbols, so extravagant in his Paris works, is usually restricted to a circle made of stars, flowers or a thorny branch, and suggesting the eternal joys and sorrows of young love. Courting couples are the leitmotif of the whole series. An extant photograph indicates that Mucha, like other artists of the time, used this device to great advantage (figs. 15/16).

Of all Mucha's graphic work of the American period there is only one series that he considered nearly as important as *Le Pater*, which it echoes both in intent and in the combination of figural scenes with ornament: the *Beatitudes*. Printed in colour in *Everybody's Magazine*, volume 15, as a Christmas addition to the December number
p.176 of 1906, the work consists of the title page with the text of the individual verses, six full-page illustrations and a final medallion. The *Beatitudes* already lack the flatness of colour typical of Mucha's Art Nouveau works, but they also lack the pleasing sentimentalism that seems to be typical of the illustrations of the American period. They are an example of art whose aim is 'to light man on his way'.

Like *Le Pater*, the *Beatitudes* could have been designed in book form with three pages for each line of the text. However, by 1906 Mucha obviously did not consider a similar elaborate arrangement, but decided to frame each figural scene with a stylised frame of flowers and arabesques that unfortunately have none of the inventiveness of *Ilsée*, and employ little of the symbolic approach used in *Le Pater*. In the illustrations the artist did not use exotic settings and characters, but interpreted the meaning of the Sermon on the Mount by employing the plain, homely types of his native country. He did the work on his honeymoon, in a small village of Pec in Southern Bohemia, a region known for the strong personality of its inhabitants. The Chod peasants in their typical attire were used for the symbolic scenes, and the humility of the poor and the unfortunate in their Old World surroundings strikes a strange contrast to the rest of Mucha's American illustrative work of the period. He was well aware of the difference, and although he was paid two hundred dollars for each illustration, the originals remained his property. Later he sold them to the Brno Museum for very little just so they would remain in his country.[60]

For the first verse 'Blessed are the meek . . .' Mucha used a young family (fig. 17). A mother with an infant in her arms sits quietly at a spinning wheel, listening to her husband who is reading the Bible. Despite the poor dwelling, there is great contentment and warmth emanating from the little group.
p.176 The scene for 'Blessed are they that mourn . . .' shows how close Mucha was to his own people after all the years in Paris. The dead man, laid out in state with a cross and covered with images of saints, presents a picture familiar in the house of mourning in rural Bohemia - even the white dove above his head is a genuine example of folk woodcarving. However, the quiet, tired despair of the widow with infant in her lap communicates a universal feeling quite independent of the surroundings. A similar feeling of loneliness in the face of death is conveyed by the figure of a wounded soldier in 'Blessed are they which are persecuted for righteousness sake . . .' In this picture the

Fig.17 Illustration for 'Blessed are the meek. . .' from *The Beatitudes, Everybody's Magazine,* 1906.

floral frame has a double symbolic meaning, with leaves of the linden tree representing Bohemia, and laurel leaves, glory. In 'Blessed are the poor in spirit . . .' the naturalistic study of a village idiot watching over a herd of grazing sheep is a heartrending portrayal of a human being who lacks both beauty and intellect, but still deserves pity, consideration, and in the end, the kingdom of heaven.

In *Ilsée* and *Le Pater* each form and each object was chosen for its symbolic meaning, and to a degree the search for appropriate symbols was an intellectual game that was favoured in the atmosphere of the nineties, a game which Mucha played as well as anybody. In Paris, he mixed with the rich, the famous and the gifted, and shared with them the nostalgia, melancholy and feelings of unfulfilment typical of Art Nouveau artists. However, during his honeymoon in Pec, Mucha encountered poverty, sadness, kindness and resignation among simple folk, and the usual brilliant play with floral symbols seemed inadequate to express his compassion.

Moreover, by 1906 Art Nouveau was already on the decline, and the movement began to disintegrate. Some of its adherents died early, others like Horta, Mackintosh and Toorop reverted to a conservative style, those that continued their work in the Art Nouveau idiom were regarded as anachronistic. Still others, such as Bonnard, Vuillard, Kandinsky and Picasso found their own unique

expressive forms after their Art Nouveau apprenticeship.[61] Mucha had already made his own decision in 1900, when he set his heart on depicting the history of the Slav people. To fulfil his dream, he also reverted to a conservative style, and although he did not quite return to his early historical paintings, his American illustrations represent tentative advances from the lighthearted charm of his Art Nouveau work to a less stylised and less ornamental approach. In Mucha's illustrative work the *Beatitudes* represent an important step in his development; they are examples of his farthest step towards naturalism.

If we decided to disregard the illustrations for periodicals and to concentrate on book illustrations in the narrow sense of the term, we would note that Mucha's imprint on the field stopped with *Le Pater*, as his *Figures décoratives* and *Documents décoratifs* should be considered textbooks for designers rather than illustrated books. The artist returned to book illustration only in 1928 in Quido Maria Vyskočil's *Útok Moře*, and in the 1929 edition of Hais-Týnecký's *Andělíček z baroku*. Both books were published in limited editions in Prague. In his last illustrations Mucha returned to one of the sources that influenced his earlier stylistic development as an Art Nouveau artist. *Andělíček z baroku* (The Little Baroque Angel) demonstrates that the baroque and rococo styles of Bohemian churches had meant to young Mucha what the magnificent eighteenth century Place Stanislas meant to Gallé and Majorelle of the School of Nancy. The assymetrical ornamentation, the vigorous curve, the flowing grace of the line, was not copied from French Art Nouveau artists, it was part of the sensual experience of Mucha's religious childhood. The interplay of the rococo framework with floral ornamentation and

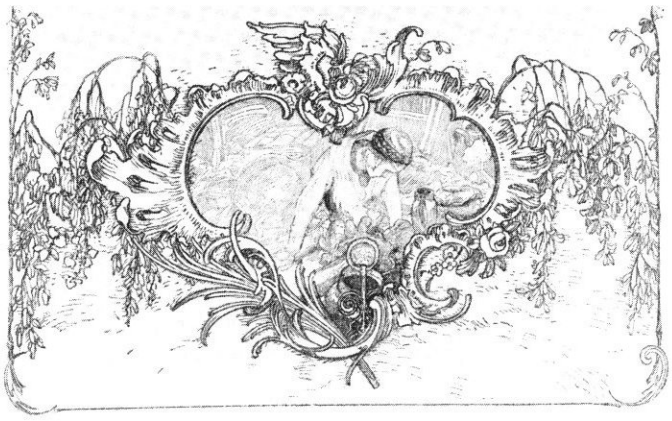


Fig.18 Illustration from *Andělíček z baroku,* 1929.

figural scenes, the ease with which the irregular design is balanced, the wealth of detail, and the rich decorativeness of the illustrations indicate that the sixty-nine year old Mucha still worked with verve and gusto (fig. 18). It is quite possible that after years of work on the overwhelmingly large and serious canvasses of the *Slav Epic*, tired of the ridicule heaped on him by younger avant-garde artists for his old-fashioned patriotism and conservative style, he found both refuge and pleasure in illustrative work that reminded him of his years of success.

By then Art Nouveau, with its inventiveness of ornament, its playfulness, its symbolic-organic structure, was a style of the past, and the orgy of flowing lines in Mucha's last book illustrations is a solitary reminder of the qualities that made him famous as a decorative artist and illustrator.

NOTES

1 From an interview with Mucha in *The Sun*, 10 April 1904. Unless otherwise indicated, the source of all other excerpts from Mucha's correspondence and memoirs is a biography by Jiří Mucha, *Alphonse Mucha, His Life and Art*, (London, Heinemann 1966). Hereafter cited as *Life and Art*.

2 Charles Masson, 'Mucha', *Art et Décoration*, 7 (May 1900) p. 129.

3 Of the numerous reference works and individual articles containing biographical information on Mucha, Prokop Toman, Nový slovník československých výtvarných umělců, 2 (Prague, Tvar, 1945-50) and Ulrich Thieme & F. Becker, *Allgemeines Lexicon der Bildenden Künstler*, 25 (Leipzig, E. A. Seemann 1931) are among the most accurate and contain the greatest number of bibliographical references. Many Czech sources are not quite dependable in dating Mucha's schooling and his Paris period, while French sources invariably misspell names connected with Mucha's youth in Bohemia, including his birthplace. Whenever there was a disagreement on biographical data in various sources, two studies by the artist's son, Mr. Jiří Mucha, were consulted: *Alphonse Mucha, His Life and Art* (London, Heinemann 1966) and *Alphonse Mucha, the Master of Art Nouveau* (Prague, Artia 1966).

4 J. Krecar, *Řemeslo a umění v knize* (Prague 1927) p. 152.

5 Memoirs, *Life and Art*, p. 128.

6 Reproduced in *La Plume, Numéro Consacré à Alphonse Mucha* (July 1897). This is one of the most important sources on Mucha's work and critical reaction to it up to that date. It contains articles, reprints of reviews, a list of the Salon des Cent exhibits, and numerous illustrations. It also contains reviews of Mucha's exhibition organised in the same year by the *Journal des Artistes* at 18 rue Saint-Lazare, A la Bodinière. The exhibition travelled subsequently to Vienna, Prague and London. Hereafter cited as *La Plume* (July 1897).

7 Yvanhoé Rambosson, 'Mucha Illustrateur', *La Plume* (July 1897) p. 410.

8 An appropriate example is Makart's *Triumph of Ariadne* of c. 1872, reproduced in the exhibition catalogue *Hans Makart und seine Zeit*, Salzburger Residenzgalerie (July-September 1900).

9 R. Candiani, 'A. Mucha', *Indépendance Belge, Supplément Littéraire*, 3 June 1900, n.p.

10 Memoirs, *Life and Art*, p. 64.

11 Charles Masson, p. 134.

12 Candiani, n.p.

13 Anon., Čas, 12 (December 1897) p. 789. The author points out that Mucha's hands are often more expressive than the rendering of eyes or faces.

14 Emile Cardon in *Moniteur des Arts*, 16 February, Anon. in *Courrier du Soir*, 14 June 1897, and others. This biographical error appeared as late as 1971 in Marian Klamkin, *The Collector's Book of Art Nouveau* (Newton Abbot, David & Charles 1971) p. 84.

15 For this information I am indebted to Professor Joseph Anderle of the University of North Carolina who wrote a paper *Poggio Bracciolini, a Prototype of Italian Humanism*, and indicated that Poggio's account is a German forgery. Also in Čeněk Zíbrt, *Bibliografie české historie*, 2 (Prague, Česká akademie Císaře Františka Josefa pro vědy, slovesnost a umění, 1900-12) p. 1169, nos. 14870-14875.

16 Memoirs, *Life and Art*, p. 92.

17 Correspondence, *Life and Art*, pp. 149-50.

18 Charles Hiatt, 'Sarah Bernhardt, Mucha and some Posters', *The Poster*, 2 (1899) p. 238.

19 Peter Selz and Mildred Constantine, ed., *Art Nouveau*, new edition (London, Secker & Warburg 1975) p. 147.

20 Candiani, n.p. The cover page of the *Histoire des quatre fils Aymon* (1879-83) shows that Eugène Grasset used Celtic and classical motifs to frame his design and to assert the proportion of the page on which it is placed, and oriental scrolls in front of the flat figural scenes.

21 Folnessics, 'Mucha als Illustrator', *Mitteilungen für vervielfältigende Kunst. Beilage der Graphischen Künste* (1897) p. 30.

22 Brian Reade, *Art Nouveau and Alphonse Mucha* (London, Her Majesty's Stationery Office 1967) p. 14.

23 To the Freemasons, the five-pointed star with one point upward represented God and all that is pure, virtuous and good, but when turned with one point down, it represented Evil. Henry Leonard Stillson, ed., *History of the Ancient and Honorable Fraternity of Free and Accepted Masons and Concordant Orders* (Boston, The Fraternity Publishing Co. 1896) p. 49. The hexagon or 'David's shield' seems to have come into being in the midst of the historical obscurities of the Kabalah in the Middle Ages. During the seventeenth century the speculative movement within Freemasonry adopted symbolism from the Kabalah and from Neoplatonic theories of harmony. Desirée Hirst, *Hidden Riches. Traditional Symbolism from the Renaissance to Blake* (London, Eyre & Spottiswoode 1964) p. 323.

24 Arnold Whittich, *Symbols for Designers* (London, Crosby Lockwood 1935) pp. 25, 30, 111.

25 This possibility was suggested to me by Miss Marta Kadlečíková who did the research of manuscript materials for Jiří Mucha's biographical studies.

26 Stanislav K. Neumann, Stati a projevy, 1893-1903 (Prague, Státní nakladatelství krašné literatury a umění, 1964) p. 43.

27 Karel Hlaváček, Kritiky (Prague, Kvasnička a Hampl 1930) pp. 62-3.

28 W. S. Rogers, 'The Art of Mucha', *The Poster,* 3 (1899) p. 56.

29 Erich Haenel, 'Ilsée, Princessin von Tripolis', *Monatsberichte über Kunstwissenschaft* (February 1902) p. 99.

30 Robert Schmutzler, *Art Nouveau* (New York, Harry N. Abrams 1962) p. 10.

31 The special number of *La Plume* (July 1897) shows that he exhibited close to 450 works, including posters, calendars, covers, menus, programmes, historical illustrations, originals for *Ilsée*, stained glass windows, *panneaux*, genre subjects, drawings and portraits.

32 Schmutzler, p. 11.

33 *La Plume* (July 1897) p. 480.

34 Selz and Constantine, p. 8.

35 P. Morton Shand, 'Henry van de Velde: Extracts from his Memoirs', *The Architectural Review*, 112 (1955) p. 143.

36 Václav Hladík, 'U Alfonsa Muchy', *Zlatá Praha*, 17 (1900) p. 577.

37 Ignát Hořica, 'Návšteva v dílně Mistra Muchy v Paříži', *Zlatá Praha*, 7 (1900) pp. 586-87.

38 Paul Redonnel, 'Alphonse Mucha' *La Plume* (July 1897) p. 479.

39 James Grady, 'Nature and the Art Nouveau', *Art Bulletin*, 37 (1955) p. 188.

40 Hector Guimard, 'An Architect's Opinion of "L'Art Nouveau"', *The Architectural Record*, 12 (1902) p. 127.

41 Stephan Tschudi Madsen, *Sources of Art Nouveau* (New York, Wittenborn 1955) p. 167.

42 Five of the menus designed by Mucha are reproduced in Léon Maillard's *Les Menus & programmes illustrés*, published in 1898 by G. Boudet in Paris. The cover design is also by Mucha.

43 Examples of small decorative objects similar to '*le style Mucha*', manufactured by the Unger Brothers c. 1895-1905, are reproduced in Graham Hood, *American Silver* (New York, Praeger 1971) p. 243, fig. 281.

44 Adolphe Holzhauser, ed. *La Bosnie-Hercégovine à l'Exposition Internationale Universelle de 1900 à Paris* (Vienna 1900) pp. 119-20.

45 *Exposition Universelle 1900: The Art of the Minor European States. The Chef d'Oeuvres*, 3 (1900) p. 70, lists a bronze bust of *Nature* similar in description to the sculpture for Houbigant.

46 A carpet executed after Mucha's design by J. Ginskey of Maffersdorf is reproduced in Reade, fig. 20. From Lehnert, *Illustrierte Geschichte des Kunstgewerbes*, 2 (Berlin 1907-09).

47 Eduard Polívka, 'Alfons Maria Mucha v numismatických památkách', *Numismatické listy*, 19 (1964) pp. 4-5.

48 Anon. 'Documents Décoratifs par A. M. Mucha', *Art et Décoration*, 14 (July-December 1903) p. 304.

49 Mario Amaya, 'Mucha's Fantasy', *Apollo*, 77 (June 1963) p. 477. Reproduced in *L'Oeil* (November 1960) p. 61.

50 W. R., 'Die Mucha-Ausstellung in Paris', *Mitteilungen für vervielfältigende Kunst, Graphische Künste*, 21 (1898) p. 4.

51 Lancelot, 'Figures Décoratives de A. Mucha', *Art et Décoration*, 17 (January-June 1905) p. 36.

52 Some of the lectures are reprinted in *Alphonse Mucha, Lectures on Art* (London, Academy Editions 1975).

53 A poetic but very illuminating explanation of the symbolism contained in the individual designs in *Le Pater* was published in Bohemia. Růžena Jesenská, 'Muchův Otčenáš', *Zlatá Praha*, 19 (1902) pp. 311-12. Also in Whittich, *Symbols for Designers*, pp. 25, 88, 93, 135 and in George Ferguson, *Signs and Symbols in Christian Art* (New York, Oxford University Press 1954) pp. 14, 47, 49.

54 'A Chat with Mucha', *The Sun*, Sunday Supplement, 10 April 1904.

55 Mucha left an interesting account of his friendship with Strindberg, and of their interests in alchemy and in life after death. Memoirs, *Life and Art*, pp. 154-5.

56 Ibid., p. 105. It is difficult to assess the importance of Gauguin's cloisonism on Mucha's subsequent development. Their personalities and goals were quite dissimilar and although Mucha admired Gauguin both as a painter and as a thinker, he said of him: 'He [Gauguin] maintained that he was a primitive, wanting to produce the art of primitive people. I had other tasks.' *Life and Art*, p. 101.

57 Reade, p. 18.

58 F. V. Mataraly, *The Masonic Way. A Study in the Mysticism and Symbolism of the Craft* (London, John M. Watkins 1936) p. 11.

59 After his return to Bohemia, Mucha eventually became the Supreme Commander of his lodge in Prague, and published a work on Masonry. Alfons Mucha, *Svobodné zednářství* (Prague 1925). A short review article is in Kapras, 'O svobodném zednářství', *Česká revue*, 19, No. 2 (1926) p. 118.

60 Jiří Mucha, *Alphonse Mucha, the Master of Art Nouveau*, p. 219.

61 Selz and Constantine, p. 16.

CATALOGUE

This catalogue is based on the information originally compiled by Jana Smejkalová, with the help of the artist's son Jiří Mucha and the editorial staff of Academy Editions. As many entries as possible have been checked with international experts, galleries and museums and further details have been added. New material has also come to light and several new entries are included. The majority of items are illustrated for identification and full details as to medium, signature, size, printer, etc. are given. The date for each entry is the year in which the item was printed and the first title is, where known, the original title (French, English or Czech). Measurements are in centimetres, height first, and are for the actual printed area. All known variants are listed and cross referenced, and differences in size and lettering are also noted.

Ce catalogue se fonde sur la documentation rassemblée à l'origine par Jana Smejkalová avec l'aide du fils de l'artiste Jiří Mucha et de la rédaction des Editions Academy. Tous les documents, dans la plus large mesure, ont été vérifiés auprès d'experts internationaux, des musées et galeries de peinture et des détails complémentaires ont été ajoutés. De nouveaux matériaux ont été également découverts, qui ont donné lieu à de nouvelles insertions. La plupart des documents sont identifiés par des illustrations, augmentées de renseignements détaillés sur la technique (médium), signature, dimensions, imprimeur, etc. La date de chaque document est celle de l'impression et le premier titre donné est, lorsqu'il est connu, le titre original (français, anglais ou tchèque). Les dimensions sont données en centimètres, en commençant par la hauteur et représentent la surface imprimée. Toutes les variantes sont mentionnées et référencées, en tenant compte des variations dans les dimensions et le lettrage.

PANNEAUX

P1 1896
REVERIE/DAYDREAM
Colour lithograph/*lithographie en couleurs*
64 × 47.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

Variants/*variantes*:
P1a With ornamental design in top centre panel/*avec dessin ornemental dans le panneau central en haut*
C8 Champenois – calendar/*calendrier*

P2 1896
ZODIAC
Colour lithograph/*lithographie en couleurs*
63 × 47 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

Variants/*variantes*:
A38 Carmichael's Luxuria Bath Tablets – poster/*affiche*
C4 *Champenois* – calendar/*calendrier*
C4a *La Plume* – calendar/*calendrier*
C4b *Imprimerie Librairie L. Marchal* – calendar/*calendrier*
C4c *Savon de Bagnolet* – calendar/*calendrier* (central figure only/*seulement la figure centrale*)

P3 1896
PRINTEMPS/SPRING
Colour lithograph/*lithographie en couleurs*
98 × 50.5 cm
Signed bottom left and right/*signée en bas à droite et à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P4 1896
ETE/SUMMER
Colour lithograph/*lithographie en couleurs*
98 × 50.5 cm
Signed bottom left and right/*signée en bas à droite et à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P5 1896
AUTOMNE/AUTUMN
Colour lithograph/*lithographie en couleurs*
98 × 50.5 cm
Signed bottom left and right/*signée en bas à gauche et à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P6 1896
HIVER/WINTER
Colour lithograph/*lithographie en couleurs*
98 × 50.5 cm
Signed bottom left and right/*signée en bas à droite et à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P7 1896
LES SAISONS/SEASONS
The above four panneaux (P3–P6) in an ornamental frame/*les quatre panneaux ci-dessus (P3–P6) dans un cadre ornemental*
Colour lithograph/*lithographie en couleurs*
43 × 61 cm
Printer/*imprimerie*: F. Champenois, Paris

P1

P2

P3

P4

P5

P6

P7

P8 c. 1896
TROIS SAISONS/THREE SEASONS
Colour lithograph/*lithographie en couleurs*
64 × 47.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P9 1897
L'IRIS/IRIS
Colour lithograph/*lithographie en couleurs*
100 × 41 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P10 1897
L'OEILLET/CARNATION
Colour lithograph/*lithographie en couleurs*
100 × 41 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P11 1897
LE LYS/LILY
Colour lithograph/*lithographie en couleurs*
100 × 41 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P12 1897
LA ROSE/ROSE
Colour lithograph/*lithographie en couleurs*
100 × 41 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P13 1897
LES FLEURS/FLOWERS
The above four panneaux (P9–P12) in an ornamental frame/*les quatre panneaux ci-dessus (P9–P12) dans un cadre ornemental*
Colour lithograph/*lithographie en couleurs*
42 × 61 cm
Printer/*imprimerie*: F. Champenois, Paris

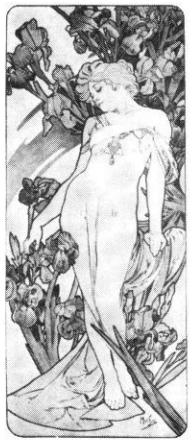
P14 1897
L'ANNEE QUI VIENT/THE COMING YEAR
Monochrome lithograph/*lithographie monochrome*
82 × 33 cm
Signed bottom right/*signée en bas à droite*: Mucha 97
Printer/*imprimerie*: F. Champenois, Paris

Variant/*variante*:
P14a Without decorative border/*sans bordure ornementale*
C7 Calendar/*calendrier*

P15 c. 1897
TETE BYZANTINE–BRUNETTE/
BYZANTINE HEAD–BRUNETTE
Colour lithograph/*lithographie en couleurs*
34.5 × 28 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

Variant/*variante*:
P15a With ornamental border/*avec bordure ornementale*

P8


P9

P10 P11 P12

P13

P14 P15a

P16 c.1897
TETE BYZANTINE–BLONDE/BYZANTINE HEAD–BLONDE
Colour lithograph/*lithographie en couleurs*
34.5 × 28 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

Variant/*variante*:
P16a With ornamental border/*avec bordure ornementale*

P17 c. 1897
LA FLEUR/FLOWERS
Colour lithograph/*lithographie en couleurs*
60 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P18 c. 1897
LE FRUIT/FRUIT
Colour lithograph/*lithographie en couleurs*
60 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P19 1898
LA POESIE/POETRY
Colour lithograph/*lithographie en couleurs*
56 × 34 cm
Signed bottom left/*signée en bas à gauche*: Mucha 98
Printer/*imprimerie*: F. Champenois, Paris

P20 1898
LA DANSE/DANCE
Colour lithograph/*lithographie en couleurs*
56 × 34 cm
Signed bottom right/*signée en bas à droite*: Mucha 98
Printer/*imprimerie*: F. Champenois, Paris

P21 1898
LA PEINTURE/PAINTING
Colour lithograph/*lithographie en couleurs*
56 × 34 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

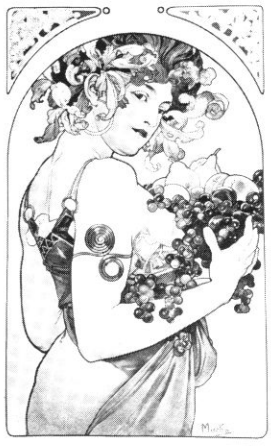
P22 1898
LA MUSIQUE/MUSIC
Colour lithograph/*lithographie en couleurs*
56 × 34 cm
Signed bottom right/*signée en bas à droite*: Mucha 98
Printer/*imprimerie*: F. Champenois, Paris

P23 1898
NENUPHAR/WATER-LILY
Colour lithograph/*lithographie en couleurs*
21.5 × 29.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P24 1898
FLEUR DE CERISIER/CHERRY BLOSSOM
Colour lithograph/*lithographie en couleurs*
21.5 × 29.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha 98
Printer/*imprimerie*: F. Champenois, Paris

P16

P17



P18

P19

P20

P21

P22

P23

P24

P25 1898
FEMME AU CARTON A DESSINS/GIRL WITH EASEL
Colour lithograph/*lithographie en couleurs*
63.5 × 45 cm
Signed bottom left/*signée en bas à gauche*: Mucha 98
Printer/*imprimerie*: F. Champenois, Paris

P26 1899
LA PRIMEVERE/POLYANTHUS
Colour lithograph/*lithographie en couleurs*
71.5 × 27.5 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P27 1899
LA PLUME/THE PEN
Colour lithograph/*lithographie en couleurs*
71.5 × 27.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P28 1899
EVEIL DU MATIN/MORNING AWAKENING
Colour lithograph/*lithographie en couleurs*
101.5 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P29 1899
ECLAT DU JOUR/DAY BREAK
Colour lithograph/*lithographie en couleurs*
101.5 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P30 1899
REVERIE DU SOIR/EVENING REVERIE
Colour lithograph/*lithographie en couleurs*
101.5 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P31 1899
REPOS DE LA NUIT/NOCTURNAL SLUMBER
Colour lithograph/*lithographie en couleurs*
101.5 × 36.5 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P32 1899
AURORE/DAWN
Colour lithograph/*lithographie en couleurs*
68 × 103 cm
Signed bottom left/*signée en bas à gauche*: Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

P33 1899
CREPUSCULE/DUSK
Colour lithograph/*lithographie en couleurs*
68 × 103 cm
Signed bottom right/*signée en bas à droite*: Mucha 99
Printer/*imprimerie*:F. Champenois, Paris

P25

P26

P27

P28

P29

P30

P32

P31

P33

P34 1900
LA TOPAZE/TOPAZ
Colour lithograph/*lithographie en couleurs*
99.5 × 36 cm & 60 × 24 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P35 1900
L'EMERAUDE/EMERALD
Colour lithograph/*lithographie en couleurs*
99.5 × 36 cm & 60 × 24 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P36 1900
L'AMETHYSTE/AMETHYST
Colour lithograph/*lithographie en couleurs*
99.5 × 36 cm & 60 × 24 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P37 1900
LE RUBIS/RUBY
Colour lithograph/*lithographie en couleurs*
99.5 × 36 cm & 60 × 24 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P38 1900
PRINTEMPS/SPRING
Colour lithograph/*lithographie en couleurs*
70 × 29.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
1900
Printer/*imprimerie*: F. Champenois, Paris

P39 c. 1900
FEMME A LA MARGUERITE/WOMAN WITH DAISY
Printed rep and velvet/*impression sur reps et velours*
65 × 83 cm
Signed bottom right/*signée en bas à droite*: Mucha

P40 c. 1900
FEMME PARMI LES FLEURS/WOMAN AMONG THE FLOWERS
Printed silk, velvet and rep/*impression sur soie, velours et reps*
65 × 83 cm
Signed bottom right/*signée en bas à droite*: Mucha

P41 1901
LE LIERRE/IVY
Colour lithograph/*lithographie en couleurs*
53 × 39.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
1901
Printer/*imprimerie*: F. Champenois, Paris

P42 1901
LE LAURIER/LAUREL
Colour lithograph/*lithographie en couleurs*
53 × 39.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
1901
Printer/*imprimerie*: F. Champenois, Paris

P34

P35

P36

P37

P38

P39

P40

P43 c. 1901
BRUYERE DE FALAISE/HEATHER
Colour lithograph/*lithographie en couleurs*
66.5 × 27.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P44 c. 1901
CHARDON DE GREVES/SEA-HOLLY
Colour lithograph/*lithographie en couleurs*
66.5 × 27.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P45 1902
LA LUNE/MOON
Colour lithograph/*lithographie en couleurs*
59 × 23.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P46 1902
L'ETOILE DU SOIR/EVENING STAR
Colour lithograph/*lithographie en couleurs*
59 × 23.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P47 1902
L'ETOILE POLAIRE/POLE STAR
Colour lithograph/*lithographie en couleurs*
59 × 23.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P48 1902
L'ETOILE DU MATIN/MORNING STAR
Colour lithograph/*lithographie en couleurs*
59 × 23.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

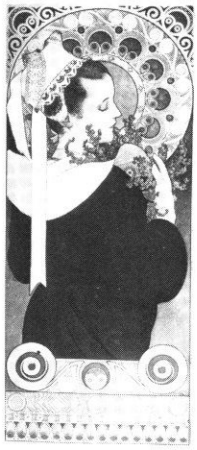
P49 1903
ETE/SUMMER
Colour lithograph/*lithographie en couleurs*
70 × 29.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha
1903
Printer/*imprimerie*: F. Champenois, Paris

P50 c.1903
AUTOMNE/AUTUMN
Colour lithograph/*lithographie en couleurs*
70 × 29.5 cm
Signed bottom right/*signée en bas à droite*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P51 c. 1903
HIVER/WINTER
Colour lithograph/*lithographie en couleurs*
70 × 29.5 cm
Signed bottom left/*signée en bas à gauche*: Mucha
Printer/*imprimerie*: F. Champenois, Paris

P41

P42



P43

P44

P45

P46

P47

P48

P49

P50

P51

POSTERS/*AFFICHES*

A1 1894/5
GISMONDA
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
213 × 75 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* Lemercier, Paris

Variant/*variante:*
A1a c. 1905 Lettering at bottom/*lettrage en bas:* 'American Tour'

A2 c. 1894
PAPETERIE/STATIONERY
Monochrome lithograph/*lithographie monochrome*
36 × 26 cm
Unsigned/*non signée*
Printer/*imprimerie:* Lemercier, Paris

A3 1895
AMANTS
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
99 × 130 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* Camis, Paris

Often issued with sticker bottom left giving details of cast and performances/*publiée souvent avec une étiquette collée en bas à gauche donnant des renseignements sur les acteurs et les séances.*

A4 c. 1895
FLIRT — BISCUITS LEFEVRE-UTILE
Colour lithograph/*lithographie en couleurs*
61.5 × 27.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A5 1896
LANCE PARFUM 'RODO'
Perfume spray
Colour lithograph/*lithographie en couleurs*
44.5 × 31.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A6 1896
JOB
Cigarette papers/*papiers à cigarettes*
Colour lithograph/*lithographie en couleurs*
51.5 × 39 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
C6 *Job* calendars/*calendriers*

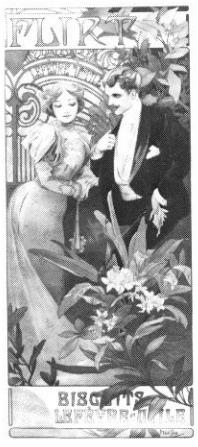
A7 1896
SALON DES CENT
'XXme Exposition'
Colour lithograph/*lithographie en couleurs*
61.5 × 40 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
G2c Cover of exhibition catalogue/*couverture pour le catalogue de l'exposition*

A1

A2

A3



A4

A5

A6

A7

A8 1896
BENEDICTINE
Colour lithograph/*lithographie en couleurs*
200 × 71 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A9 1896
REVUE POUR LES JEUNES FILLES
Lithograph/*lithographie*
123 × 49 cm
Signed centre left/*signée au centre à gauche:* Mucha
Printer/*imprimerie:* Lemercier, Paris?

A10 1896
LORENZACCIO
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
195 × 70 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A11 1896
LA DAME AUX CAMELIAS
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
201.5 × 69.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
A11a Lettering at top and bottom/*lettrage en haut et en bas:* '1905 Farewell American Tour 1906/Sarah Bernhardt' Printed in USA c. 1905 with different colours/*imprimée aux Etats-Unis vers 1905 dans d'autres couleurs*

A12 c. 1896
BISCUITS CHAMPAGNE LEFEVRE-UTILE
Colour lithograph/*lithographie en couleurs*
65 × 40 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A13 c. 1896
ATELIER MUCHA
'Cours de Composition d'Art Décoratif'
Monochrome lithograph/*lithographie monochrome*
23 × 18 cm
Signed centre/*signée au centre:* Mucha
Printer

Variant/*variante:*
G2g Prospectus cover/*couverture de prospectus*

A14 c. 1896
SAVON DE NOTRE DAME
Colour lithograph/*lithographie en couleurs*
53 × 37 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A15 1897
LA SAMARITAINE
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
167 × 54 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A8

A9

A10

A11

A11a

A12

A13

A14

A15

A16 1897
SARAH BERNHARDT
'La Plume du 15 décembre publiera un article sur Sarah Bernhardt'
Colour lithograph/*lithographie en couleurs*
62.5 × 40.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variants/*variantes:*
A16a With different lettering/*avec lettrage différent:*
'En l'honneur de Sarah Bernhardt/ses admirateurs et ses amis'
A16b Without lettering/*sans lettrage*

A17 1897
LA TRAPPISTINE
Colour lithograph/*lithographie en couleurs*
201 × 70 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A18 1897
COURS MUCHA
'Académie Colarossi'
Colour lithograph/*lithographie en couleurs*
64 × 27 cm
Signed centre right/*signée au centre à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A19 1897
SALON DES CENT
'Exposition de l'Oeuvre de A. Mucha'
Colour lithograph/*lithographie en couleurs*
63.5 × 43 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A20 1897
SOCIETE POPULAIRE DES BEAUX-ARTS
Colour lithograph/*lithographie en couleurs*
58 × 42 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A21 1897
MONACO. MONTE-CARLO
Colour lithograph/*lithographie en couleurs*
110 × 76 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1897
Printer/*imprimerie:* F. Champenois, Paris

A22 1897
CHAMPAGNE RUINART
Colour lithograph/*lithographie en couleurs*
173 × 59 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A23 1897
HOMMAGE RESPECTUEUX DE NESTLE
Colour lithograph/*lithographie en couleurs*
199.5 × 298 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A16

A17

A18

A19

A20

A21

A22

A23

A24 1897
IMPRIMERIE CASSAN FILS
Colour lithograph/*lithographie en couleurs*
166 × 69.5 cm and smaller version/*et version plus petite*
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* Cassan Fils, Toulouse

A24

A25 1897
WAVERLEY CYCLES
Colour lithograph/*lithographie en couleurs*
80 × 101 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A25

A26 c. 1897
BIERES DE LA MEUSE
Colour lithograph/*lithographie en couleurs*
141 × 90 cm & 123 × 88.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
A26a Without lettering/*sans lettrage*

A26

A27 c. 1897
CYCLES PERFECTA
Colour lithograph/*lithographie en couleurs*
150 × 105 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A27

A28 c. 1897
CHOCOLAT IDEAL
Colour lithograph/*lithographie en couleurs*
117 × 78 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

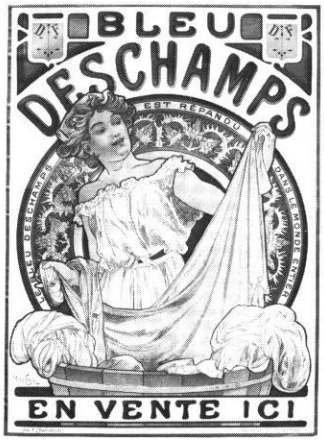
Variant/*variante:*
A28a 'Cacao Schaal' 80 × 55 cm With German lettering and different pack/*avec texte allemand et paquet différent*

A28

A29 c. 1897
CHOCOLAT CACAO
'Compagnie Française/F. Schaal & Cie.'
Colour lithograph/*lithographie en couleurs*
Unsigned/*non signée*
Printer not known/*imprimerie inconnue*

A29

A30 c. 1897
BLEU DESCHAMPS
'En Vente Ici'
Colour lithograph/*lithographie en couleurs*
35 × 25 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris



A30

A31 c. 1897
BLEU DESCHAMPS
Colour lithograph/*lithographie en couleurs*
50.5 × 33.5 cm
Signed centre right/*signée au centre à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A31

A32 c.1897
DENTIFRICES DES BENEDICTINS DE SOULAC
Colour lithograph?/*lithographie en couleurs?*
Listed as no. 52 in the Salon des Cent exhibition catalogue. No other information available/*numéro 52 dans la liste du catalogue de l'exposition Salon des Cent. Pas d'autres renseignements*

A33 1898
MEDEE
'Théâtre de la Renaissance'
Colour lithograph/*lithographie en couleurs*
199 × 69 cm
Signed bottom left/*signée en bas à gauche:* Mucha 98
Printer/*imprimerie:* F. Champenois, Paris

A34 1898
NESTLE'S FOOD FOR INFANTS
Colour lithograph/*lithographie en couleurs*
74 × 33 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A35 1898
THE WEST END REVIEW
Colour lithograph/*lithographie en couleurs*
286 × 205.5 cm
Unsigned/*non signée*
Printer/*imprimerie:* Lemercier, Paris

A36 1898
JOB
Cigarette papers/*papiers à cigarettes*
Colour lithograph/*lithographie en couleurs*
138.5 × 92.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A37 1898
MENUS & PROGRAMMES ILLUSTRES
Colour lithograph/*lithographie en couleurs*
36 × 23 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*

Variant/variante:
L20 Book cover/*couverture de livre*

A38 c.1898
CACHOU DE LUXE
'Carmichael's Luxuria Bath Tablets'
Colour lithograph/*lithographie en couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
P2 *Zodiac — panneau*

A39 1899
MOET & CHANDON
'Champagne White Star'
Colour lithograph/*lithographie en couleurs*
58 × 19.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A32

A33

A34

A35

A36

A37

A39

A40 1899
MOET & CHANDON
'Grand Crémant Impérial'
Colour lithograph/*lithographie en couleurs*
58 × 19.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
A40a 'Dry Imperial'

A41 1899
NECTAR
Colour lithograph/*lithographie en couleurs*
64 × 26 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Librairie Centrale des Beaux-Arts?

A40

A41

A42 1899
HAMLET
'Théâtre Sarah Bernhardt'
Colour lithograph/*lithographie en couleurs*
196.5 × 67.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha 99
Printer/*imprimerie:* F. Champenois, Paris

A43 1899
LA TOSCA
'Théâtre Sarah Bernhardt'
Colour lithograph/*lithographie en couleurs*
102 × 38 cm
Signed bottom left/*signée en bas à gauche:* Mucha 99
Printer/*imprimerie:* F. Champenois, Paris

A42

A43

A44 c. 1899
VIN DES INCAS
Colour lithograph/*lithographie en couleurs*
74.5 × 191.5 cm & 14 × 36 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A44

A45 1900
(Oesterreich auf der Weltausstellung Paris 1900)
AUSTRIAN PAVILION AT THE WORLD FAIR/*PAVILLON AUTRICHIEN A L'EXPOSITION UNIVERSELLE*
Colour lithograph/*lithographie en couleurs*
96 × 63 cm
Signed bottom left/*signée en bas à gauche:* Mucha Paris
Printer/*imprimerie:* S. Czetger, Vienna

Variant/*variante:*
A45a Left half published separately/*la moitié gauche imprimée à part*

A46 1901
LYGIE
'Reproduction des Oeuvres Décoratives de Mucha'
Colour lithograph/*lithographie en couleurs*
174 × 58 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1901
Printer/*imprimerie:* F. Champenois, Paris

A45

A46

A47 1901
DOCUMENTS DECORATIFS
'Vient de Paraître'
Monochrome lithograph/*lithographie monochrome*
70 × 40.5 cm
Signed centre/*signée au centre:* Mucha
Printer/*imprimerie:* Librairie Centrale des Beaux-Arts, Paris?

A48 1901
DOCUMENTS DECORATIFS
Monochrome lithograph hand-coloured/*lithographie monochrome coloriée à la main*
46 × 33 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Librairie Centrale des Beaux-Arts, Paris?

A47

A48

A49 1902
(Výstava ve Výskově)
EXHIBITION OF AGRICULTURE, INDUSTRY & ETHNOLOGY AT VYŠKOV/*EXPOSITION D'AGRICULTURE, D'INDUSTRIE ET D'ETHNOLOGIE A VYŠKOV*
Colour lithograph/*lithographie en couleurs*
115 × 50 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Paris 1902
Printer/*imprimerie:* Unie, Prague

A50 1903
(Výstava v Hořicích)
EXHIBITION OF AGRICULTURE, INDUSTRY & ART AT HOŘICE/*EXPOSITION D'AGRICULTURE, D'INDUSTRIE ET D'ART A HOŘICE*
Colour lithograph/*lithographie en couleurs*
149 × 56 cm
Signed bottom right/*signée en bas à droite:* Mucha
Paris 03
Printer/*imprimerie:* Unie, Prague

A49

A50

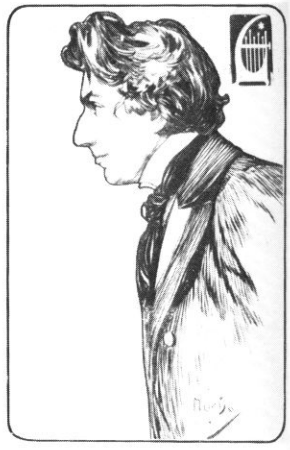
A51 1903
EXPOSITION UNIVERSELLE & INTERNATIONALE DE ST. LOUIS
Colour lithograph/*lithographie en couleurs*
105 × 77 cm
Signed bottom right/*signée en bas à droite:* Mucha 1903
Printer/*imprimerie:* F. Champenois, Paris

A52 1904
LA PASSION D'EDMOND HARAUCOURT
Lithograph/*lithographie*
225 × 70 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

A51

A52

A53 c. 1905
RUDOLF FRIML
Colour lithograph/*lithographie en couleurs*
Dimensions unknown/*dimensions inconnues*
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*



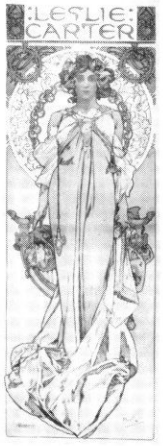
A53

A54 1907
(Pojišťovací banka Slavia)
INSURANCE BANK SLAVIA/*BANQUE D'ASSURANCE SLAVIA*
Colour lithograph/*lithographie en couleurs*
55 × 36 cm & 48 × 30 cm
Signed bottom centre/*signée en bas au centre:* Mucha 1907
Printer/*imprimerie:* J. Štenc, Prague

Variantes/*variantes:*
Basic design used in several other graphics/*plusieurs oeuvres graphiques basées sur ce dessin*

A54

A55 1908
LESLIE CARTER
Colour lithograph/*lithographie en couleurs*
202.5 × 69 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* The Strobridge Litho Co., New York



A55

Variant/*variante:*
G2p Centre panel of programme cover/*panneau central d'une couverture de programme*

A56 1909
WARNER'S RUST PROOF CORSETS
Colour lithograph/*lithographie en couleurs*
264.5 × 100 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* The Warner Brothers Company, U.S.A.

A56

A57

A57 c. 1910-15
(Spolek Komenský)
KOMENSKÝ SOCIETY/*LA SOCIETE KOMENSKÝ*
Lithograph/*lithographie*
84 × 57 cm & 38 × 27 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*

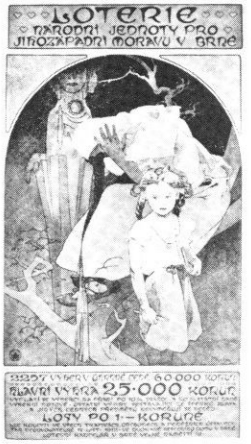
A58 1911
(Pěvecké sdružení učitelů moravských)
MORAVIAN TEACHERS CHOIR/*CHOEUR DES PROFESSEURS MORAVIENS*
Colour lithograph/*lithographie en couleurs*
105.5 × 77 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1911
Printer/*imprimerie:* V. Neubert, Prague

A58

A59 1911
(Princezna Hyacinta)
PRINCESS HYACINTH
Colour lithograph/*lithographie en couleurs*
117.5 × 78.5 cm
Signed bottom right/*signée en bas à droite:* Mucha 11
Printer/*imprimerie:* V. Neubert, Prague

A59

A60 1912
(Loterie Národní jednoty)
LOTTERY OF THE UNION OF SOUTH-WESTERN MORAVIA/*LOTERIE DE L'UNION DE LA MORAVIE DU SUD-OUEST*
Colour lithograph/*lithographie en couleurs*
170 × 94 cm
Signed bottom right/*signée en bas à droite:* Mucha 1912
Printer/*imprimerie:* V. Neubert, Prague



A60

A61 1912
(VI. Slet všesokolský 1912)
6TH SOKOL FESTIVAL/*6EME FOIRE DE SOKOL*
Colour lithograph/*lithographie en couleurs*
166 × 82 cm
Signed bottom right/*signée en bas à droite:*
Mucha 1912
Printer/*imprimerie:* V. Neubert, Prague

Variant/*variante:*
A61a With Russian text at bottom/*avec texte russe en bas*

A61

A62 1912
(Krajinská výstava v Ivančicích)
REGIONAL EXHIBITION AT IVANČICE/*EXPOSITION REGIONALE A IVANČICE*
Colour lithograph/*lithographie en couleurs*
89.5 × 48.5 cm
Signed bottom left/*signée en bas à gauche:*
Mucha 12
Printer/*imprimerie:* V. Neubert, Prague

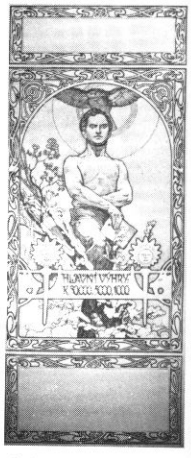
A62

A63 1913
(Čelistka Zdeňka Černá)
EUROPEAN TOUR OF THE CELLIST ZDEŇKA ČERNÁ/*TOURNEE EUROPEENNE DE LA VIOLONCELLISTE ZDEŇKA ČERNÁ*
Colour lithograph/*lithographie en couleurs*
102 × 104 cm
Signed bottom left/*signée en bas à gauche:*
Mucha 1913
Printer/*imprimerie:* V. Neubert, Prague

A63

A64 1914
(Jarní slavnosti pěvecké a hudební v Praze)
SPRING FESTIVAL OF SONG & MUSIC IN PRAGUE/*FOIRE DE PRINTEMPS DE LA CHANSON ET DE LA MUSIQUE A PRAGUE*
Colour lithograph/*lithographie en couleurs*
143 × 71 cm
Signed bottom right/*signée en bas à droite:*
Mucha 1914
Printer/*imprimerie:* V. Neubert, Prague

A64



A65

A65 1916
(Sokolská loterie)
SOKOL LOTTERY/*LOTERIE DE SOKOL*
Lithograph/*lithographie*
87 × 34.5 cm
Signed centre right/*signée au centre à droite:*
Mucha 1916
Printer unknown/*imprimerie inconnue*

A66 1921
MUCHA EXHIBITION/*EXPOSITION MUCHA*
Brooklyn Museum
Colour lithograph/*lithographie en couleurs*
45 × 30 cm
Signed centre left/*signée au centre à gauche:*
Mucha
Printed in USA/*imprimée aux Etats-Unis*

A66

A67

A67 c. 1922
Y.W.C.A.
Colour lithograph/*lithographie en couleurs*
66.5 × 37.5 cm & 25 × 14.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* V. Neubert, Prague

A68 1922
RUSSIA RESTITUENDA
Colour lithograph/*lithographie en couleurs*
76 × 43.5 cm & 50 × 28.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Melantrich, Prague

A68

A69

A69 1925
(VIII. Slet všesokolský)
8TH SOKOL FESTIVAL/*8EME FOIRE DE SOKOL*
Colour lithograph/*lithographie en couleurs*
176.5 × 78.5 cm
Signed bottom right/*signée en bas à droite:* Mucha 25
Printer/*imprimerie:* J. Ziegloser, Prague

A70 1927
BIO ADRIA
Poster for the first sound film in Prague/*affiche pour le premier film sonore à Prague*
Colour lithograph/*lithographie en couleurs*
146 × 66 cm
Signed bottom left/*signée en bas à gauche:* Mucha 27
Printer/*imprimerie:* V. Neubert, Prague

A70

A71

A71 1928
(Slovanská epopej)
THE SLAV EPIC/*L'EPOPEE SLAVE*
Poster for the first public exhibition of the Slav Epic/*affiche pour la première exposition publique de l'Epopée Slave*
Colour lithograph/*lithographie en couleurs*
140 × 89 cm & 118 × 76 cm; text/*texte:* 66 × 89 cm
Signed bottom right/*signée en bas à droite:* Mucha 28
Printer/*imprimerie:* V. Neubert, Prague

Variants/*variantes:*
Illustration and text were published both together and separately/*l'illustration et le texte imprimés à la fois ensemble et séparément*

A71

A72 c. 1928
KRINOGEN
Print taken from India ink drawing/*gravure tirée d'un dessin à l'encre de Chine*
44.5 × 44.5 cm
Unsigned/*non signée*
Printer/*imprimerie:* V. Neubert, Prague

A72

A73 1928
'1918-1928'
Colour lithograph/*lithographie en couleurs*
116.5 × 78.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* K. Kriz, Prague

A73

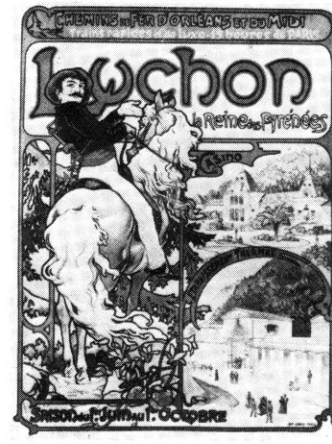
A74 c. 1935
(Dík slepců)
THANKS OF THE BLIND/*REMERCIEMENTS DES AVEUGLES*
Colour lithograph/*lithographie en couleurs*
Centre panel/*panneau central:* 24 × 12 cm
With text/*avec texte:* 50 × 34 cm
Signed bottom left/*signée en bas à gauche:* 1933 Mucha
Printer unknown/*imprimerie inconnue*

DOUBTFUL ATTRIBUTION/*ATTRIBUTION INCERTAINE*

A75 c. 1896
LUCHON LA REINE DES PYRENEES/LUCHON QUEEN OF THE PYRENEES
Colour lithograph/*lithographie en couleurs*
94 × 68.5 cm
Unsigned/*non signée*
Printer/*imprimerie:* Camis, Paris

Also attributed to Eugène Grasset/*attribuée aussi à Eugène Grasset*

A74



A75

ADDENDA

1899 *THEODORA*

1900 *L'AIGLON*

Both posters were for Rostand plays starring Sarah Bernhardt. No other information available/*ces deux affiches étaient destinées aux pièces de théâtre de Rostand avec Sarah Bernhardt. Pas d'autres renseignements.*

CALENDARS/*CALENDRIERS*

C1 1892
CHARLES LORILLEUX ET CIE.
Lithograph, 12 leaves/*lithographie, 12 feuilles*
24 × 19.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer unknown/*imprimerie inconnue*

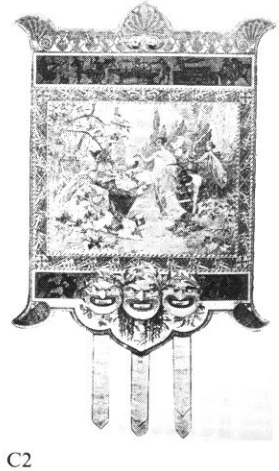
Variants/*variantes:*
Minor variations for successive years/*petites variations pour les années suivantes*

C2 c. 1894
L'IMPRIMERIE VIEILLEMARD ET FILS
Perpetual calendar/*calendrier perpétuel*
Listed as no. 61 in the Salon des Cent exhibition catalogue. No other information available/*numéro 61 dans la liste du catalogue de l'exposition Salon des Cent. Pas d'autres renseignements*

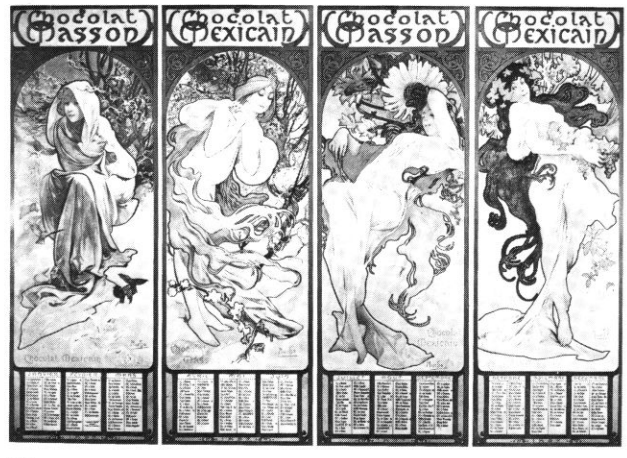
C3 1896
CHOCOLAT MASSON/CHOCOLAT MEXICAIN 1897
Colour lithograph/*lithographie en couleurs*
42.5 × 58 cm
Each panel signed bottom right/*chaque panneau signé en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variants/*variantes:*
C3a *Les Calendriers des Saisons* — without advertising lettering in top panels or at foot of illustrations/*sans texte publicitaire sur les panneaux en haut ou au bas des illustrations*
C3b Without lettering and calendar part/*sans texte et sans calendrier*
C3c As four separate panels/*en quatre panneaux séparés*

C1



C2

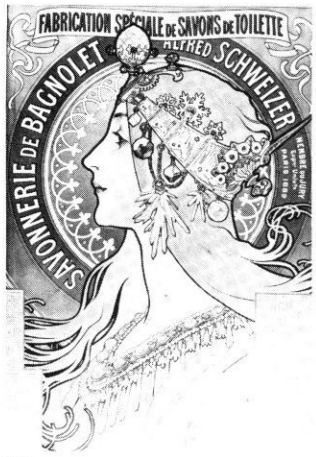


C3

C4 1896
CHAMPENOIS (ZODIAC) 1897
Colour lithograph/*lithographie en couleurs*
63 × 47 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variants/*variantes:*
C4a *La Plume* — calendar/*calendrier* 1897
C4b *Imprimerie Librairie L. Marchal* — calendar/*calendrier*
C4c *Savon de Bagnolet* — calendar/*calendrier* 1889 (central figure only/*seulement la figure centrale*
P2 *Zodiac — panneau*
A38 *Cachou de luxe* — poster/*affiche*

C4b



C4c

C5 1896
BISCUITS LEFEVRE-UTILE 1897
Colour lithograph/*lithographie en couleurs*
60.5 × 43 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

C5

C6 1896-7
JOB
Colour lithographs/*lithographies en couleurs*
51.5 × 39 cm
Signed bottom right/*signées en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
A6 *Job* — poster/*affiche*

C7

C7 1897
L'ANNEE QUI VIENT
Monochrome lithograph/*lithographie monochrome*
94.5 × 33 cm
Signed bottom right/*signée en bas à droite:*
Mucha 97
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
P14 *L'Année qui vient — panneau*

C9

C8 1897
CHAMPENOIS (REVERIE) 1898
Colour lithograph/*lithographie en couleurs*
64 × 47.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variants/*variantes:*
C8a With lettering in top centre panel/*avec lettrage sur le panneau central en haut*
P1 *Rêverie — panneau*

C9 1897
CHOCOLAT MASSON/CHOCOLAT MEXICAIN 1898
Enfance, Adolescence, Age Mûr, Vieillesse/Childhood, Adolescence, Manhood, Old Age
Colour lithographs, 4 sheets/*lithographies en couleurs, 4 feuilles*
30 × 22 cm each sheet/*chaque feuille*
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

C9

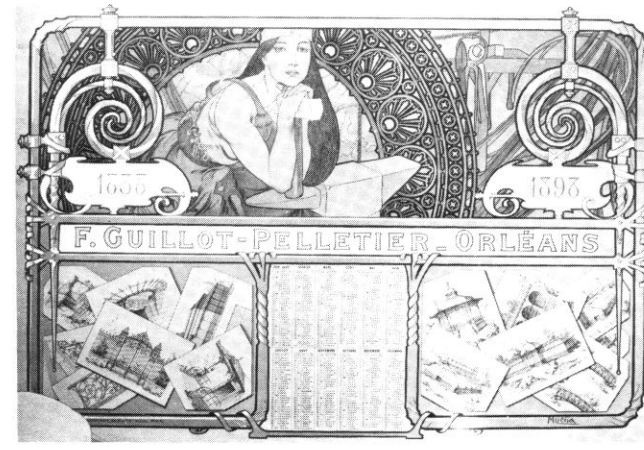
C9

C10 1897
F. GUILLOT-PELLETIER ORLEANS 1898
Colour lithograph/*lithographie en couleurs*
34 × 52 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

C11 1899
RJ (LA PLUME) 1900
Colour lithograph/*lithographie en couleurs*
58.5 × 28 cm
Signed bottom left/*signée en bas à gauche:*
Mucha 99
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
P27 *La Plume — panneau*

C12 1903
LEFEVRE-UTILE
Sarah Bernhardt — La Princesse Lointaine, 1904
Colour lithograph/*lithographie en couleurs*
70 × 50.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris



C10

C11

C12

BOOKS/*LIVRES*

L1 1891
HISTOIRE DE DEUX ENFANTS DE LONDRES, AVENTURE NAUTIQUE, LES BAVARDAGES DE FANNY
Illustrations by Mucha for/*illustrations de Mucha pour: Aventure Nautique*
Pascal Grousset
Armand Colin, Paris

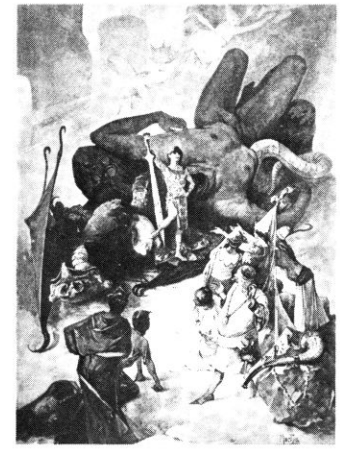
L2 1891
SIX NOUVELLES
Charles Normand
Illustrations by Mucha for/*illustrations de Mucha pour: Le premier shampooing d'Absalon*
Armand Colin, Paris

L3 1892
LES CONTES DES GRAND-MERES
Xavier Marmier
Jouvet, Paris

L4 1892
LES LUNETTES BLEUES, RECITS JURASSIENS
Mme Magbert
'Illustrés de 33 gravures d'après Mucha et Martin'
Armand Colin, Paris

L5 1894
MEMOIRES D'UN ELEPHANT BLANC
Judith Gautier
Armand Colin, Paris

L6 1895
JAMAIS CONTENT
Gérald Montméril
Armand Colin, Paris


L3

L3

L5

L8

L7 1896
L'AVENTURE DE ROLAND
Henri de Brisay
Paris Charavay, Manteaux Martin

L8

L8

L8 1896-8
SCENES ET EPISODES DE L'HISTOIRE D'ALLEMAGNE
Charles Seignobos
Published in 41 parts/*publié en 41 parties*
'Illustrés de 40 compositions inédites par G. Rochegrosse et A. Mucha'
Engravings by/*gravures de:* G. Lemoine
A limited edition of 20 copies was printed in addition to the ordinary edition/*édition à tirage limité de 20 exemplaires imprimés en plus de l'édition ordinaire*
Armand Colin, Paris

L9 1896-98
LE 1ER REGIMENT DE ZOUAVES 1852-95
2 volumes
Simon Godchot
'Illustrations de MM. E. Titeux, Kreiger et Mucha'
The figure on the cover is used for both volumes and as a frontispiece for volume 1/ *la figure sur la couverture est utilisée pour les deux volumes ainsi qu'en frontispice pour le volume 1*
Librairie Centrale des Beaux-Arts

L9

L11

L10 1896-1900
LES MAITRES DE L'AFFICHE
5 volumes
Contains 7 posters by Mucha/*avec 7 affiches de Mucha:*
Gismonda — P1. 27
Salon des Cent — P1. 94
Lorenzaccio — P1. 114
La Dame aux Camélias — P1. 144
Samaritaine — P1. 166
Bières de la Meuse — P1. 182
Job 1896 — P1. 202
Roger Marx (editor/*directeur*)
Imprimerie Chaix, Paris

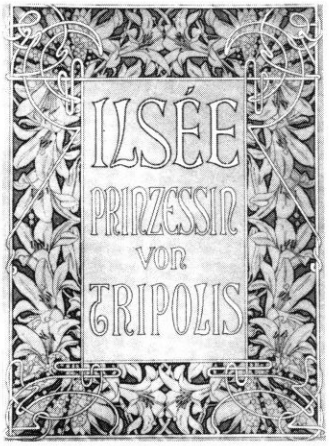
L11

L11

L11 1897
ILSEE, PRINCESSE DE TRIPOLI
Robert de Flers
'Lithographies de A. Mucha'
Limited edition of 252 copies, 180 of which are on vellum, 1 on parchment, 1 on silk, 35 on Japan paper and 35 on Chine paper/*édition à tirage limité de 252 exemplaires, à savoir: 180 sur vélin, 1 sur parchemin, 1 sur soie, 35 sur papier Japon et 35 sur papier de Chine*
H. Piazza, Paris

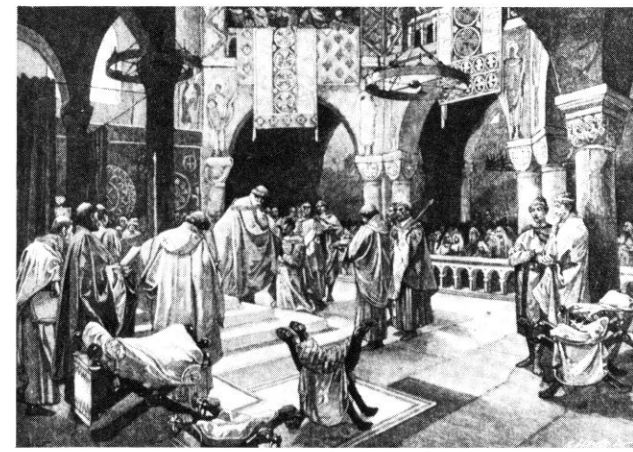
L11a 1901
ILSEE, PRINZESSIN VON TRIPOLIS
German edition/*édition allemande*
'Deutsch von Regine Adler. Lithographien von A. Mucha'
Limited edition of 800 copies on vellum/*édition à tirage limité de 800 exemplaires sur vélin*
B. Kočí, Prague

L11



L11a

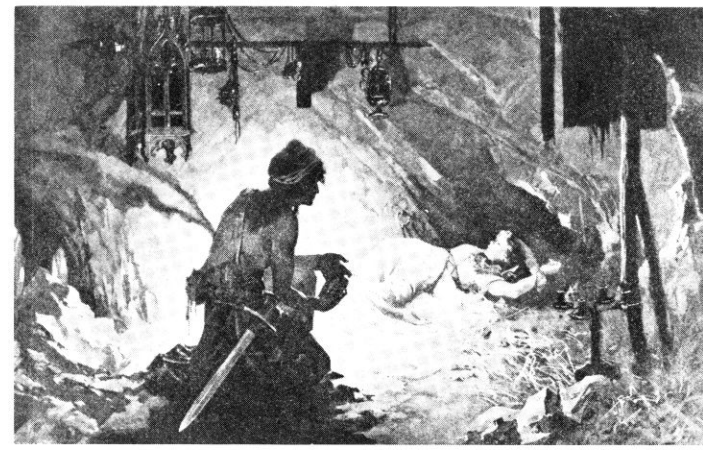
L12 1897-1907
ALBUM HISTORIQUE
4 volumes
André Emile Emmanuel Parmentier
Illustrations by Mucha in volumes 1 and 2 only/*illustrations de Mucha dans les volumes 1 et 2 seulement*
Armand Colin, Paris



L12

L13 1897
ADAMITÉ
Jan Svatopluk Čech
'Illustroval Alphons Mucha'
F. Šimáček, Prague

L14 1897
LA PLUME
Alphonse Mucha et son Oeuvre
'Texte par Léon Deschamps, etc. . .127 illustrations par A. Mucha'
Originally issued in *La Plume* in 6 parts between 1 July and 15 September 1897. Special edition prepared for Les XX. 20 copies on Japan paper, edition statement signed by Mucha; 20 copies on Chine paper. Original lithograph on both Japan and Chine. Cover, designed by Mucha, printed on Japan and on Chine — and in colour on vellum/*Publié pour la première fois dans La Plume en 6 parties à partir du 1er juillet jusqu'au 15 septembre. Edition spéciale préparée pour Les XX. 20 exemplaires sur papier Japon, déclaration de l'édition signée par Mucha; 20 exemplaires sur papier de Chine. Une lithographie originale sur les papiers de Japon et de Chine. Couverture, créée par Mucha, imprimée sur papiers de Japon et de Chine — et en couleurs sur vélin*
Société anonyme La Plume, Paris



L13

L15 1898
LA VALLEE DES COLIBRIS
Lucien Biart
Alfred Mame, Tours

L13

LA VALLÉE DES COLIBRIS 13

ils avaient vécu l'un pour l'autre pendant vingt années. Leur bonheur avait été complet, si complet, qu'ils avaient l'un et l'autre

oublié que non seulement aucune félicité terrestre ne dure, mais qu'elle s'expie. Brutalement, un matin, la mort de la femme de

L15

L16 1898
LORENZACCIO
Alfred de Musset
Cover by Mucha/*couverture de Mucha*
P. Ollendorf, Paris

L17 1898
POESIES DU FOYER ET DE L'ECOLE
Eugène Manuel
'Extraites des oeuvres de l'auteur, avec des pièces inédites. Illustrations de A. Mucha. Portrait par L. Flament'
Limited edition of 200 copies, 125 of which are on Holland paper/*édition à tirage limité de 200 exemplaires, dont 125 sont sur papier de Hollande*
Librairie Centrale des Beaux-Arts, Paris

L18 1898
LES CHASSEURS D'EPAVES
Georges Price
Includes 6 illustrations by Mucha/*y compris 6 illustrations de Mucha*
Alfred Mame, Tours

L19

L19

L19 1898
RAMA
Paul Vérola
'Poème dramatique en trois actes. Illustrations de Alphonse Mucha'
Limited edition of 400 copies, 385 of which are on vellum/*édition à tirage limité de 400 exemplaires, dont 385 sont sur vélin*
Bibliothèque Artistique et Littéraire

L20 1898
LES MENUS ET PROGRAMMES ILLUSTRES
Léon Maillard
Covers and 5 menus by Mucha/*couvertures et 5 menus de Mucha*
Limited edition of 1050 copies, 1000 on vellum/*édition à tirage limité de 1050 exemplaires, dont 1000 sont sur vélin*
G. Boudet, Paris

L20

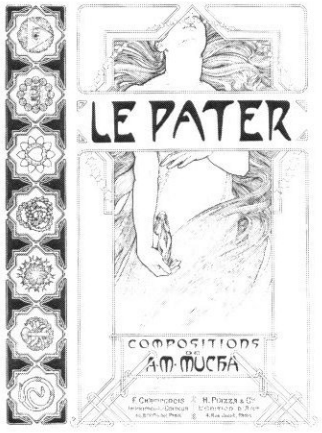
L21 1898
LES CHANSONS ETERNELLES
Paul Redonnel
Cover and one loose-leaf plate/*couverture et une planche hors-texte*
Limited edition of 550 copies, 500 of which are on vellum/*édition à tirage limité de 550 exemplaires, dont 500 sont sur vélin*
Bibliothèque Artistique et Littéraire, Paris

L21

L22

L22 c. 1898
CHANSONS D'AIEULES
'Dites par Madame Amel de la Comédie Française'
Cover/*couverture*
Also includes lithographs by Mucha/*y compris des lithographies de Mucha*
Henri Tellier, Paris

L23 1899
LE PATER
'Commentaire et compositions de A. M. Mucha'
Limited edition of 510 copies, 400 of which are on Marais paper. The first 10 copies were printed on Japan paper with an original watercolour/*édition à tirage limité de 510 exemplaires dont 400 sont sur papier de Marais. Les 10 premiers exemplaires étaient tirés sur papier Japon avec une aquarelle originale*
39.5 × 30 cm
F. Champenois, H. Piazza, Paris



L23

L23

L24 1899
OTČENÁŠ
'Komposice A. M. Muchy'
Mucha's working copy for the transformation of *Le Pater* into *Otčenáš*. Although this copy has a Czech title page and half-title, the leaves of the text are of the French edition. Versions of the Czech text and commentary, printed on Chine paper and mounted on full-size sheets, are interleaved. The edition statement indicates that 510 copies were printed of the French edition and only 120 copies of the Czech edition/*l'exemplaire de Mucha pour transformer Le Pater en Otčenáš. Malgré la page de titre et avant-titre en tchèque, les feuilles du texte de cet exemplaire proviennent de l'edition française. Quelques versions du texte et du commentaire tchèques, imprimées sur papier de Chine et encollées sur de grandes feuilles sont interfoliées. Selon la justification de tirage 510 exemplaires de l'édition française étaient imprimés bien que l'edition tchèque n'en eût que 120*
B. Kočí, Prague

L24a n.d.
OTČENÁŠ
With different commentary and illustrations reduced in size/*avec un commentaire différent et des illustrations de format réduit*

L25 1900
CLIO
Anatole France
'Illustrations de Mucha'
2 limited editions: 100 copies on Japan paper and 50 copies on Chine paper with loose-leaf plate. Special edition of 20 copies reserved for Les XX, on vellum with suite on Chine paper/*2 éditions à tirage limité: 100 exemplaires sur papier Japon, 50 exemplaires sur papier de Chine avec suite. 'Tirage Spécial à vingt exemplaires sur papier vélin à la cuve des Usines d'Arches avec suite en couleurs tirée à part sur papier de Chine' (pour Les XX)*
Calmann Lévy, Paris

L25

L26

L26 1900
CLOCHES DE NOEL ET DE PAQUES
Emile Gebhart
'Illustrations et décorations de A. Mucha'
Limited edition of 252 copies, 35 of which are on Japan paper and 215 on vellum. A few copies also printed on satin/*édition à tirage limité de 252 exemplaires dont 35 sur papier Japon et 215 sur vélin. Quelques exemplaires tirés aussi sur satin*
F. Champenois, H. Piazza, Paris

L27

L27 1900
PRAHA-PAŘÍŽI
Cover/*couverture*
B. Kočí, Prague

L28 1900
LES SENTIMENTS, LA MUSIQUE ET LE GESTE
Albert de Rochas
Cover/*couverture*
Limited edition of 1100 copies/*édition à tirage limité de 1100 exemplaires*
H. Falque et Félix Perrin, Grenoble

L28

L30

L29 1901
COMBINAISONS ORNEMENTALES
'Se multipliant à l'infini à l'aide du miroir'
M.P. Verneuil, G. Auriol, A. Mucha
Cover and following pages by Mucha/*couverture et pages suivantes de Mucha:*
6, 12, 18, 24, 30, 36, 42, 48, 54, 59
Librairie Centrale des Beaux-Arts, Paris

L29a 1901
DIE GROTESKLINIE UND IHRE SPIEGEL VARIATION IN MODERNEN ORNAMENT UND IN DER DEKORATIONSMALEREI
German reprint of above/*édition réimprimée en allemand de celle mentionnée ci-dessus*
Kanter & Mohr, Berlin & Cologne

L30 1902
DICTIONNAIRE DES ARTS DECORATIFS
2 volumes Cover/*couverture*
Paul Rouaix
'Ouvrage illustré d'environ 600 gravures'
Montgredien, Paris

L29

L31 1902
DOCUMENTS DECORATIFS
A. M. Mucha
'Panneaux décoratifs, études des applications de fleurs, papiers peints, frises, vitraux, orfèvrerie. 72 planches. Préface de Gabriel Mourey'
45 × 30.5 cm
Librairie Centrale des Beaux-Arts, Paris

L31

L31

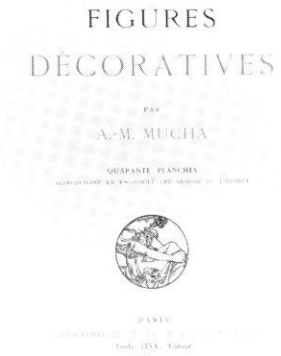
L32 1902
MISTR JAN HUS NA KONCILU KOSTNICKÉM
Poggio-Bracciolini
'Illustrují a vlastním nákladem vydávají Alfons Mucha a Jan Dědina'
J. Otto, Prague

L33 1904-1908
ENCYCLOPEDIE ARTISTIQUE ET DOCUMENTAIRE DE LA PLANTE
4 volumes
Maurice Pillard Verneuil
Includes 3 plates by Mucha/*y compris 3 planches de Mucha*
Librairie Centrale des Beaux-Arts, Paris

L32

L34 1905
IN BOHEMIA
James Clarence Harvey
Includes illustrations by Mucha/*y compris quelques illustrations de Mucha*
H. M. Caldwell, New York, Boston

L35 1905
FIGURES DECORATIVES
A. M. Mucha
'Quarante planches reproduisant en fac-similé les dessins de l'artiste'
45.5 × 33 cm
Librairie Centrale des Beaux-Arts, Paris



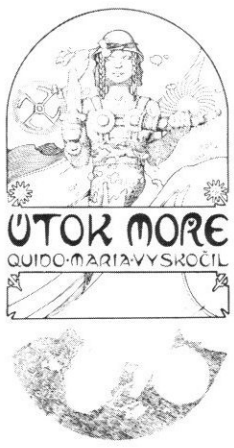
L35

L35

L36 1922
ÚTOK MOŘE
Quido Maria Vyskočil
'Románová legenda. Knižní výzdoba od Alfonse Muchy'
A limited edition of 200 copies was printed in addition to the ordinary edition/*une édition à tirage limité de 200 exemplaires fut tirée en plus que l'édition ordinaire*
E. Beaufort Prague

L37 1909
PLEIADES CLUB YEARBOOK
Includes 2 illustrations by Mucha/*y compris 2 illustrations de Mucha*
Limited edition of 500 copies/*édition à tirage limité de 500 exemplaires*
Pleiades Club, New York

L38 1929
ANDĚLÍČEK Z BAROKU
Josef Hais-Tynecký
Limited edition of 300 copies, 200 of which were numbered and signed by the author/*édition à tirage limité de 300 exemplaires, dont 200 numérotés et signés par l'auteur*
J. Otto, Prague



L36

L38

L39 n.d.
PLAČÍCÍ MADONA
Quido Maria Vyskocil
L. Mazac, Prague

L40 n.d.
SINGOALA
An epic poem/*un poème épique*
Ridval

PERIODICALS/*REVUES*

R1 1890-01
LE COSTUME AU THEATRE
Illustrations by Mucha in the following issues/*illustrations de Mucha dans les numéros suivants:* 10, 11 & 12

R2 1890-01
LA VIE POPULAIRE
Covers by Mucha for the following issues/*couvertures de Mucha pour les numéros suivants:* 1890: 24 April/*avril,* 22, 29 May/*mai,* 1 June/*juin,* 1891: 1 January/*janvier*

R3 1891-5
LE PETIT FRANCAIS ILLUSTRE
Journal des écoliers et des écolières
Covers by Mucha for the following issues/*couvertures de Mucha pour les numéros suivants:* 1891: 28 March/*mars;* 25 April/*avril;* 2, 9, 23 May/*mai;* 1892: 2, 23 January/*janvier;* 1893: 22 April/*avril;* 13 May/*mai;* 3 June/*juin;* 30 September/*septembre;* 21 October/*octobre;* 2, 16, 23 December/*décembre;* 1894: 13 January/*janvier;* 9, 16, 30 June/*juin;* 7, 14 July/*juillet;* 4, 11, 18 August/*août;* 1895: 7, 28 September/*septembre*

R4 1896
THE NINETEEN HUNDRED
Vol. 2, No. 6, June/*juin* 1896
Signed bottom centre/*signée en bas au centre:* Mucha
Cover/*couverture*

R5 1896
FIGARO ILLUSTRE
Vol. 14, No. 75, June/*juin* 1896
Cover/*couverture*

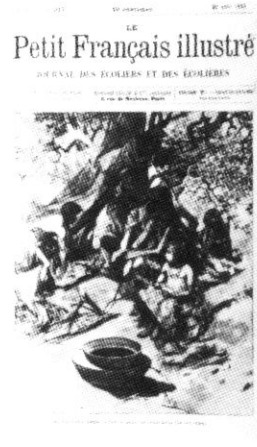
R6 1896-1900
L'IMAGE
Revue artistique et littéraire
R6a Vol. 1, No. 1, December/*décembre* 1896
Front and back cover/*couverture et dos de couverture*
29.5 x 21.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
R6b No. 105, December/*décembre* 1900
Cover/*couverture*

R7 1896
L'AFFICHE ILLUSTREE
Includes one illustration by Mucha/*y compris une illustration de Mucha*

L39

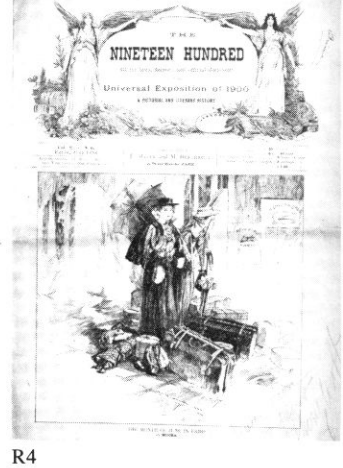
R2

R3



R3

R3



R4

R6a

R6a

R8 1896
L'ILLUSTRATION
1896-Noël-1897
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
38 × 26.5 cm
Signed bottom right/*signée en bas à droite:* Mucha 1896

R8

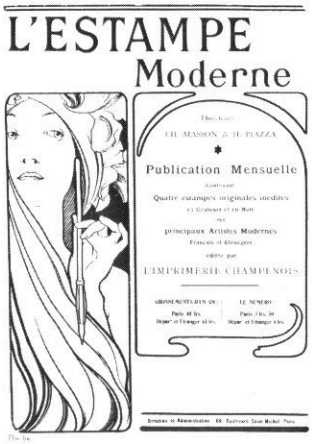
R9 1897
LA PLUME
'No consacré à Alphonse Mucha'
No. 197, July/*juillet 1897*
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
25 × 18 cm
Signed bottom right/*signée en bas à droite:* Mucha
This issue and the following 5 (nos. 197-202, 15 September) contained special sections devoted to the work of Mucha/*cette édition et les 5 suivantes (nos. 197-202, 15 septembre) comprenaient quelques pages dédiées à l'oeuvre de Mucha*

R9

The same cover design in different colours was also used for subsequent issues/*le même dessin de la couverture, en couleurs différentes, paraissait sur d'autres éditions*

R10 1897-99
L'ESTAMPE MODERNE

R10a Cover for all 24 issues from May 1897 to April 1899/*couverture pour toutes les 24 éditions de mai 1897 à avril 1899*
Black and white engraving/*gravure noir et blanc*
56 × 41 cm & 42 × 31 cm
Signed bottom left/*signée en bas à gauche:* Mucha



R10a

R10b

R10b 1897
Salammbô
Colour lithograph/*lithographie en couleurs*
38 × 21.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha

R10c 1897
Salomé
Colour lithograph/*lithographie en couleurs*
41 × 31 cm
Signed bottom left/*signée en bas à gauche:* Mucha

R10c

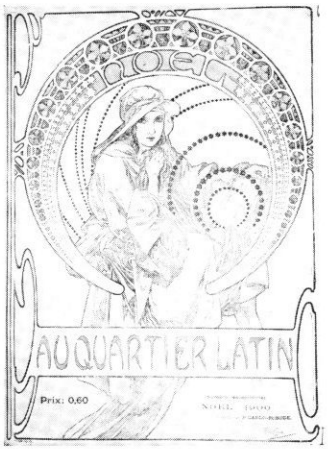
R11a

R11 1897-1900
AU QUARTIER LATIN

R11a *Numéro Exceptionnel* 1897
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
44 × 31 cm
Signed bottom left/*signée en bas à gauche:* Mucha

R11b Cover/*couverture* 1898
Colour lithograph/*lithographie en couleurs*
44 × 31 cm
Signed bottom right/*signée en bas à droite:* Mucha 98

R11b



R11c

R11c *Numéro Exceptionnel Noël* 1900
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
Signed bottom right/*signée en bas à droite:* Mucha

R12 1899-1902
COCORICO

R12a For all issues/*pour tous les numéros:* frontispiece/*frontispice*
8 × 19 cm
Black and white print/*estampe noir et blanc*
Signed bottom left/*signée en bas à gauche:* Mucha

R12a

R12b No. 1, 31 December/*décembre* 1898
Cover/*couverture*
Monochrome lithograph/*lithographie monochrome*
30 × 23 cm
Signed bottom right/*signée en bas à droite:* Mucha

R12b

R12c No. 4, 15 February/*février* 1899
Cover/*couverture*
Lithograph, silver and black/*lithographie, argent et noir*
30 × 23 cm
Signed bottom right/*signée en bas à droite:* Mucha

R12c

R12d No. 19, 5 October/*octobre* 1899
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
30 × 23 cm
Signed bottom right/*signée en bas à droite:* Mucha

R12d

R12e No. 24, 30 December/*décembre* 1899
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
30 × 23 cm
Signed/*signée:* Mucha

R12e

R12f No. 42, 1-15 November/*novembre* 1900
Cover/*couverture*
Monochrome lithograph/*lithographie monochrome*
30 × 23 cm
Signed/*signée:* Mucha

R12g No. 62, 1-15 April/*avril* 1902
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
31 × 20 cm
Signed bottom right/*signée en bas à droite:* Mucha

R12 1899
h-s 12 months of the year, one appearing each month/*12 mois de l'année, un paraissant chaque mois*
Black and white prints/*estampes noir et blanc*
19 × 13 cm
Signed bottom right or left/*signée en bas à gauche ou à droite:* Mucha

R12i

R12q

R13 1898
L'AGE D'ART
Vol. 1, No. 4, 19 February/*février* 1898 and

others/*parmi d'autres*
Cover/*couverture*
Lithograph, colour varying monthly/*lithographie, dont les couleurs changent mensuellement*
28.5 × 19.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha

R14 1898
VER SACRUM
Vol. 1, November/*novembre* 1898
Cover/*couverture*
Monochrome lithograph/*lithographie monochrome*
29 × 23.5 cm
Signed/*signée:* Mucha

R14

R15 1899
L'ART PHOTOGRAPHIQUE
No. 2, August/*août* 1899
Cover/*couverture*
Also used on successive issues/*utilisée aussi pour les numéros suivants*
Colour lithograph/*lithographie en couleurs*
47 × 33 cm
Signed bottom left/*signée en bas à gauche:* Mucha 99

R16 1899-1900
LE MOIS LITTERAIRE ET PITTORESQUE
R16 24 covers/*couvertures* (2 series)
a-x Monochrome lithographs/*lithographies monochromes*
25 × 17 cm
Cover signed bottom right/*couverture signée en bas à droite:* Mucha 98
Central illustration signed at the bottom/*illustration au centre signée en bas:* Mucha

Variants/*variantes:*
G1j 4 menus

R16y Emblem/*emblème*
Black and white lithograph; also colour/*lithographie en noir et blanc, aussi en couleurs*
11 × 7 cm
Signed centre right/*signée au centre à droite:* Mucha

Variant/*variante:*
L25 Title page for/*page de titre de: Clio*

R13

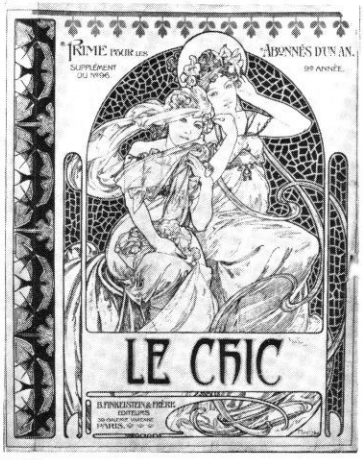
R15

R16m

R16y

R17 1899
LE CHIC
Vol. 9, Suppl. to No. 96, 1899
Cover/*couverture*
Blue monochrome print/*estampe monochrome bleue*
39 × 31.5 cm
Signed bottom right/*signée en bas à droite:* Mucha 99

R18 1900
LE QUARTIER LATIN
Noël 1900
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
44 × 31 cm
Signed bottom right/*signée en bas à droite:* Mucha



R17

R18

R19 1900
L'IDEE
Vol. 16, No. 58, 30 April/*avril* 1900
Cover/*couverture*
Monochrome print, colour varying monthly/*estampe monochrome dont la couleur change mensuellement*
29 × 20 cm
Signed bottom right/*signée en bas à droite:*
Mucha 99

R20 1900
L'UNIVERSELLE
Vol. 2, No. 4, 1900
Cover/*couverture*
Print/*estampe*
28 × 22.5 cm
Signed centre right/*signée au centre à droite:*
Mucha

R21 1901
PARIS WORLD
No. 2, December/*décembre* 1901
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
25 × 17 cm
Signed centre left/*signée au centre à gauche:*
Mucha

R22 1901
REVUE DES DEBATS EUROPEENS
March/*mars* 1901
Cover/*couverture*
Print/*estampe*
25 × 16 cm
Signed bottom centre/*signée en bas au centre:*
Mucha

R23 1903-4
DVACÁTÝ VĚK
20th century/*20ème siècle*
R23a Vol. 3, No. 3, 1903
Cover/*couverture*
Black and white print/*estampe noir et blanc*
34 × 14 cm
Signed bottom right/*signée en bas à droite:*
Mucha
R23b Vol. 4, No. 8, 1904
Cover/*couverture*

R24 1903
VZPOMÍNKY
Cover/*couverture*
Print/*estampe*
26 × 18 cm
Signed bottom right/*signée en bas à droite:*
Mucha 1902

R25 1903
LE CHRONIQUEUR DE PARIS
Vol. 4, No. 43, 19 November/*novembre* 1903
Front page/*première page*
Print/*estampe*
36.5 × 26.5 cm
Signed bottom left/*signée en bas à gauche:*
Mucha 1903

R19

R20

R21

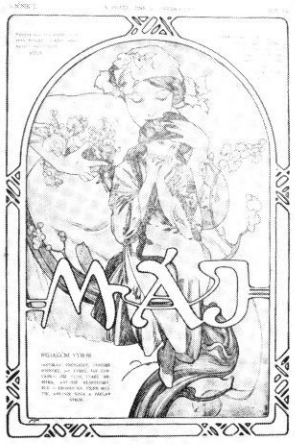
R22

R24

R25

R23a

R26 1903
MÁJ
Vol. 1, No. 26, 1903
Cover/*couverture*
Red monochrome print/*estampe rouge monochrome*
26 × 18 cm
Signed bottom right/*signée en bas à droite:* Mucha 1902



R26

R27 c. 1903
LA REVUE DU BIEN
Cover/*couverture*
Monochrome print/*estampe monochrome*
Signed bottom left/*signée en bas à gauche:* Mucha

Variant/*variante:*
R27a Cover for/*couverture pour: Dvacátý věk*

R27

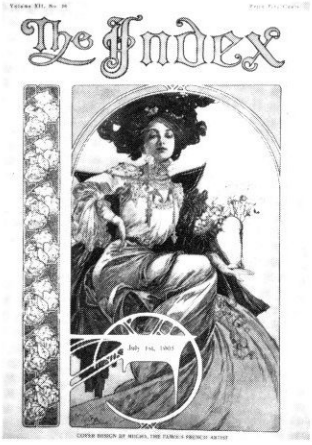
R28 1904
THE NEW YORK DAILY NEWS
Front page of the colour section, 3 April. Also published as a separate print/*première page de la partie en couleurs. Publiée aussi comme estampe*
Colour lithograph/*lithographie en couleurs*
48.5 × 33 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1904

R28

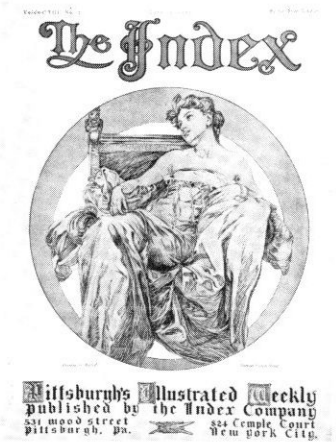
R29 1905-07
LA PAROLE REPUBLICAINE
Cover/*couverture*
Print taken from Indian ink drawing/*estampe tirée d'un dessin à l'encre de Chine*
Signed centre right/*signée au centre à droite:* Mucha 1904

R29

R30 1905
THE INDEX
R30a Vol. 12, No. 26, 1 July/*juillet* 1905
Colour print/*estampe en couleurs*
36 × 28 cm
Signed bottom left/*signée en bas à gauche:* Mucha
R30b Vol. 13, No. 2, 15 July/*juillet* 1905
Cover/*couverture*
Colour print/*estampe en couleurs*
36 × 28 cm
Unsigned/*non signée*



R30a



R30b

R31 1906
TOWN TOPICS
Vol. 56, No. 23, 6 December/*décembre* 1906
Cover/*couverture*
Colour print/*estampe en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha 1906

R31

R32 1906
AMERICAN-JOURNAL EXAMINER
Double-page spread/*illustration sur deux pages*
'Mucha's Easter Girl'/*Jeune fille de Pâques de Mucha*
Colour lithograph/*lithographie en couleurs*
47 × 38 cm
Signed bottom right/*signée en bas à droite:* Mucha

R32

R33 1906
EVERYBODY'S MAGAZINE
Supplement to December issue, Vol. 15
'The Beatitudes'
Title page with text of verses, 6 full page illustrations and medallion/*page de titre avec le texte des vers, 6 illustrations hors-texte et médaillon*

R34 c. 1907
THE BURR McINTOSH MONTHLY
Cover/*couverture*
35.5 × 23 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1907

R35 1910
THE LITERARY DIGEST
R35a Vol. 40, No. 6, 5 February/*février* 1910
Cover/*couverture*
Colour lithograph/*lithographie en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha 1907
R35b October/*octobre* 1910
Cover/*couverture*
29.5 × 21.5 cm

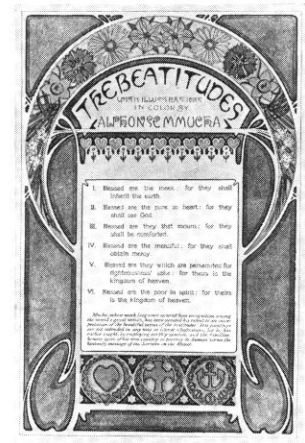
R36 1910
L'HABITATION PRATIQUE
December/*décembre* 1910
Same cover for all issues/*la même couverture pour tous les numéros*
Monochrome lithograph/*lithographie monochrome*
38 × 32 cm
Signed bottom right/*signée en bas à droite:* Mucha 1903

R37 c. 1910
APPLETON'S MAGAZINE
Cover/*couverture*
23 × 15 cm

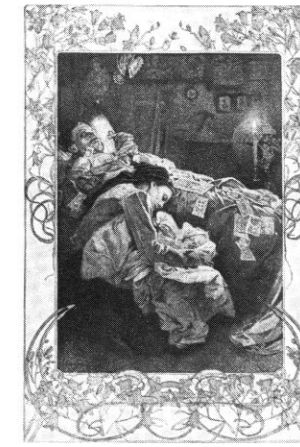
R38 1918
ZLATÁ PRAHA
Special number celebrating Armistice/*Numéro spécial fêtant l'Armistice*
Cover/*couverture*
Monochrome print/*estampe monochrome*
40 × 30 cm
Signed bottom right/*signée en bas à droite:* Mucha

R39 1922
HEARST'S INTERNATIONAL
R39 12 covers/*couvertures*
a-l Colour prints/*estampes en couleurs*
33 × 24 cm
Signed bottom left or right/*signée en bas à gauche ou à droite:* Mucha

R40 1934
VĚSTNÍK ZAHRANIČNÍ DOMOVINY
Vol. 3, No. 7, 1934
Cover/*couverture*
Monochrome print/*estampe monochrome*
21.5 × 15 cm
Signed bottom right/*signée en bas à droite:* Mucha

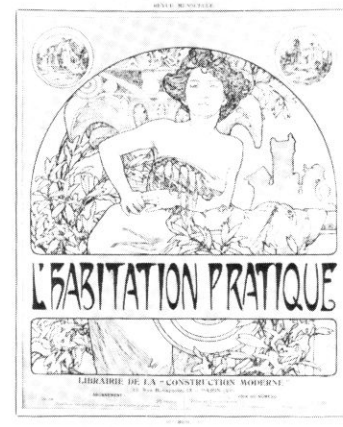


R33


R33

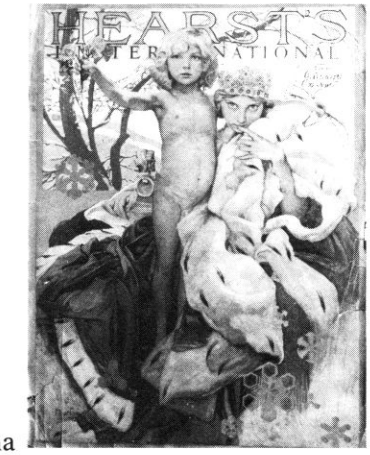
R34

R35

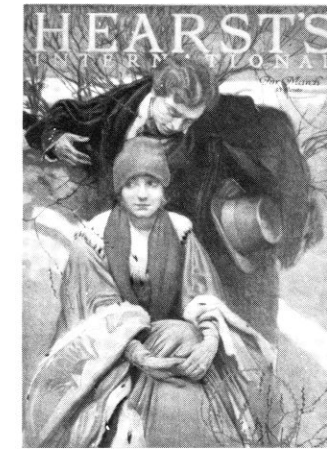


R36

R38



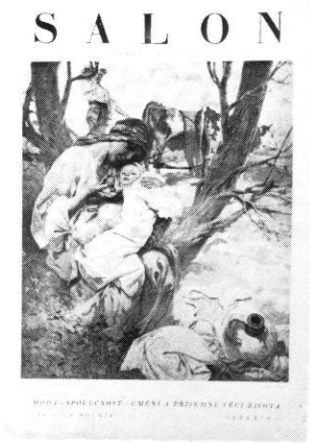
R39a



R39c

R41 *SALON*
Cover/*couverture*
Signed bottom right/*signée en bas à droite:* Mucha
Prague (no other information available/*pas d'autres renseignements)*

R40



R41

MISCELLANEOUS GRAPHICS/ *OEUVRES GRAPHIQUES VARIEES*

G1 MENUS

G1a c. 1894
BRASSERIE SEPTANT
Colour lithograph/*lithographie en couleurs*
31 × 23 cm
Unsigned/*non signée*
Printer/*imprimerie:* Lemercier, Paris

G1b c. 1896
4 MENUS
Printemps, Eté, Automne, Hiver
Colour lithographs/*lithographies en couleurs*
Printer/*imprimerie:* F. Champenois, Paris
Variants of/*variantes de:* P3-6

G1c c. 1896
SARAH BERNHARDT — 50 EME ANNIVERSAIRE/50TH BIRTHDAY
Lithograph/*lithographie*
28.5 × 19.5 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G1d c. 1897
4 MENUS
Iris, Lys, Rose, Oeillet
Colour lithographs/*lithographies en couleurs*
Printer/*imprimerie:* F. Champenois, Paris
Variants of/*variantes* de: P9-12

G1e 1898
LA SOCIETE DE BIENFAISANCE AUSTRO-HONGROISE
Engraving from pen and ink drawing/*gravure d'après un dessin à la plume*
24.5 × 17 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*

G1f 1898
BANQUET OFFERT A MRS. DE MONTHOLON & MAURICE MONTHIERS
Engraving from pen and ink drawing/*gravure d'après un dessin à la plume*
25.5 × 14 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G1a

G1c

G1e

G1f

G1g

G1g

G1g 1899
MOET & CHANDON
Set of 10 cards/*une série de 10 cartes*
Colour lithographs/*lithographies en couleurs*
22 × 15 cm
Signed/*signées:* Mucha or/*ou* Mucha 99
Printer/*imprimerie*: F. Champenois, Paris

G1h 1900
RESTAURANT DU PAVILLON BOSNIAQUE. EXPOSITION UNIVERSELLE DE 1900
Colour lithograph/*lithographie en couleurs*
32.5 × 13 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G1i c. 1900
4 MENUS
Monochrome lithographs/*lithographies monochromes*
Signed bottom left/*signées en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G1j c.1900
4 MENUS
Colour lithographs/*lithographies en couleurs*
23 × 10 cm
Illustration signed bottom centre/*illustration signée en bas au centre:* Mucha
Printer/*imprimerie:* F. Champenois, Paris
Variants of/*variantes de:* R16

G1k 1903
LAMALOU LES BAINS
Lithograph in blue/*lithographie en bleu*
28.5 × 13.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha 1903
Printer/*imprimerie:* Devambez, Paris

G2 PROGRAMMES, CATALOGUE COVERS, INVITATIONS ETC./*PROGRAMMES, COUVERTURES DE CATALOGUES, INVITATIONS ETC.*

G2a c. 1895
LA PRINCESSE LOINTAINE — SARAH BERNHARDT
No other information available/*pas d'autres renseignements*

G2b 1896
INVITATION A UNE PETITE FETE DE NOEL/CHRISTMAS PARTY INVITATION
de la part des petits-enfants de Sarah Bernhardt/from Sarah Bernhardt's grand-children
Lithograph/*lithographie*
13 × 18.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G2c 1896
SALON DES CENT
Exhibition catalogue cover/*couverture pour le catalogue de l'exposition*

Variant/*variante:*
A7 Exhibition poster/*affiche pour l'exposition*

G1h

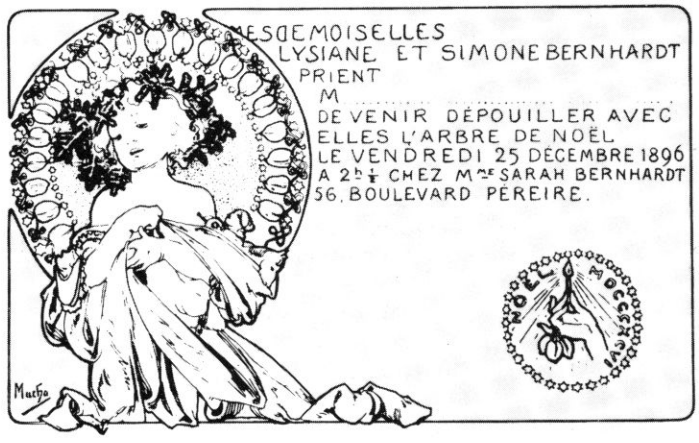
G1i

G1i

G1j

G1k

G2a



G2b

G2d c. 1896
COURS MUCHA
Académie Colarossi, Paris — prospectus
9 × 6.5 cm
Unsigned/*non signé*
Printer unknown/*imprimerie inconnue*

G2e 1897
LE BAL DES QUAT'Z ARTS
Invitation
Lithograph/*lithographie*
Signed bottom left/*signée en bas à gauche:* Mucha
Printer unknown/*imprimerie inconnue*

G2f 1897
SOIREE MUSICALE
Invitation from Mucha/*invitation de la part de Mucha*
Print taken from a pen and ink drawing/*estampe d'après un dessin à la plume*
11.5 × 14.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

G2g c. 1897
ATELIER MUCHA
Prospectus
Print taken from Indian ink drawing/*estampe tirée d'un dessin à l'encre de Chine*
22.5 × 16 cm
Signed centre/*signé au centre:* Mucha
Printer unknown/*imprimerie inconnue*

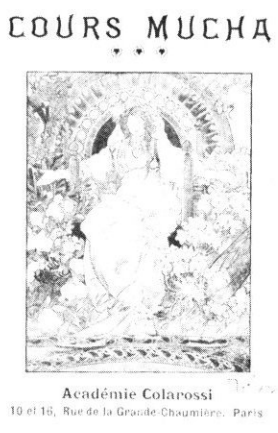
Variant/*variante:*
A13 *Atelier Mucha* — poster/*affiche*

G2h 1899
CHAMPENOIS CATALOGUE
Cover/*couverture*
Signed bottom centre/*signée en bas au centre:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

Variant/*variante:*
Reprinted as frontispiece for the catalogue of the Mucha exhibition at Brno 1936/*réimprimée comme frontispice pour le catalogue de l'exposition de Mucha à Brno 1936*

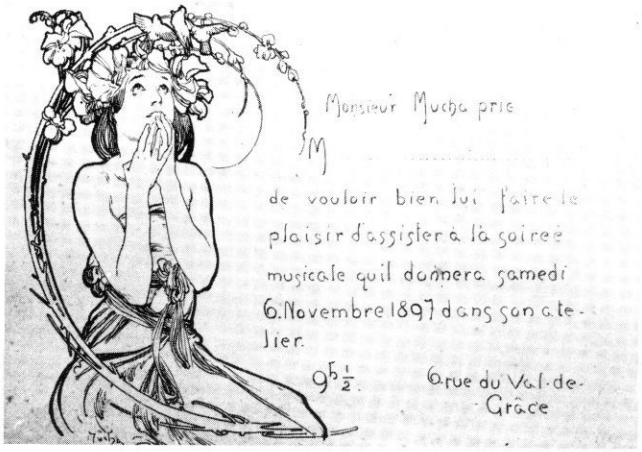
G2i 1899
LE VENT QUI PASSE EMPORTE LA JEUNESSE
Design for a fan/*dessin pour un éventail*
Colour lithograph/*lithographie en couleurs*
26 × 16 cm
Signed centre left/*signée au centre à gauche:* Mucha
Printer unknown/*imprimerie inconnue*

G2j 1900
GUIDE OFFICIEL DES SECTIONS AUTRICHIENNES DE L'EXPOSITION UNIVERSELLE DE PARIS
Front and back cover/*couverture et dos de couverture*
Colour lithograph/*lithographie en couleurs*
21 × 11 cm
Signed bottom left/*signée en bas à gauche:* Mucha 99
Printer unknown/*imprimerie inconnue*

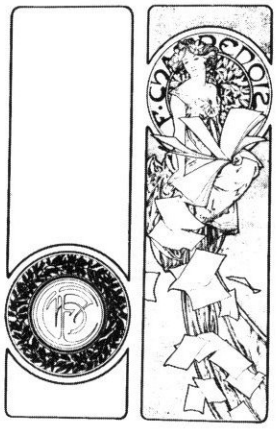


G2d

G2e



G2f



G2h

G2i

G2j

G2k 1900
PROGRAMME — 27 OCTOBRE 1900
Pour le Président de la République, Loubet
Hand coloured lithograph/*lithographie coloriée à la main*
25.5 × 10 cm
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*

G2k

G2l c.1900
PARIS 1900
Catalogue cover/*couverture de catalogue*
No other information available/*pas d'autres renseignements*

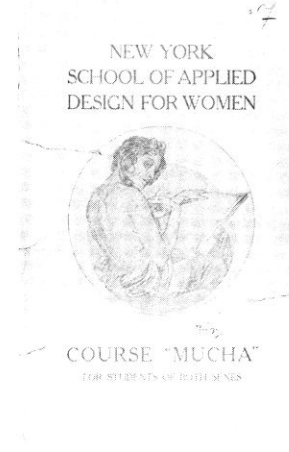
Variants/*variantes:*
R30a Cover/*couverture — Index*
Design for poster in/*dessin d'affiche dans: Documents Décoratifs*

G2l

G2m 1903
WERTHER
Programme cover/*couverture de programme*
Lithograph in brown/*lithographie en brun*
25.5 × 16.5 cm
Signed bottom left/*signée en bas à gauche:* Mucha
Printer unknown/*imprimerie inconnue*

G2m

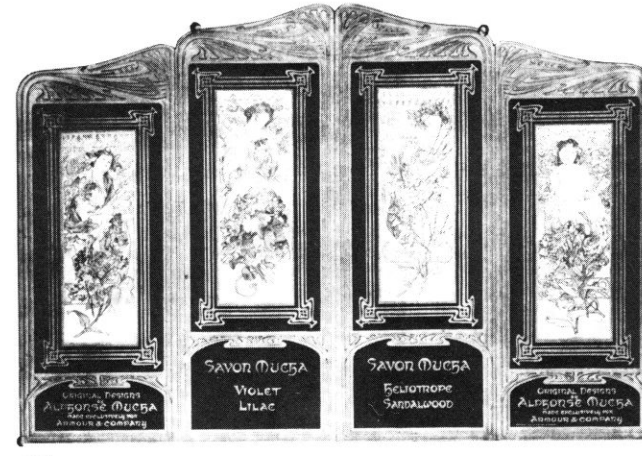
G2n 1905
COURSE MUCHA
Prospectus — New York School of Applied Design for Women
Front cover illustration/*illustration de couverture:* 8 × 8 cm
Back cover illustration/*illustration de dos de couverture:* 6.5 × 6.5 cm
Both signed bottom centre/*toutes les deux signées en bas au centre:* Mucha
Printed in U.S.A/*imprimé aux Etats-Unis*



G2n

G2o 1906
SAVON MUCHA
Box and set of 4 wrappers/*boite et série de 4 papiers d'emballage*
Colour lithographs/*lithographies en couleurs*
31 × 18 cm
Signed bottom right/*signée en bas à droite:* Mucha or/*ou* Mucha 1906
Printer unknown/*imprimerie inconnue*

Variant/*variante:*
The 4 wrappers in an ornamental frame/*les 4 papiers d'emballage dans un cadre ornemental*
42 × 61.5 cm

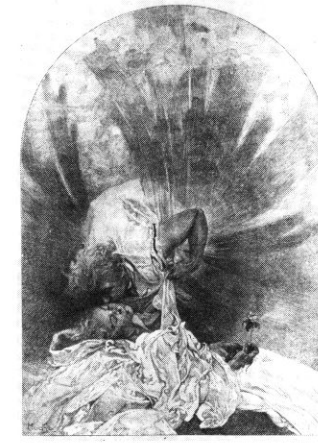


G2o

G2p 1908
LESLIE CARTER
Programme cover/*couverture de programme*
Colour lithograph/*lithographie en couleurs*
31 × 34.5 cm
Signed bottom centre/*signée en bas au centre:* Mucha
Printed in U.S.A/*imprimé aux Etats Unis*

Variant/*variante:*
A55 Centre panel as poster/*panneau central en affiche*

G2o


G2s

G2q 1909
STUDENTS FAIR/*FOIRE DES ETUDIANTS*
Programme cover/*couverture de programme*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Politika, Prague

G2r 1909
FETE FRANCO-TCHEQUE
Programme cover/*couverture de programme*
16 × 10 cm
Printer unknown/*imprimerie inconnue*

G2s 1919
LE BAISER DU PRINTEMPS/THE KISS OF SPRING
Lithograph/*lithographie*
Signed bottom left/*signée en bas à gauche:* Mucha 1919
Printer unknown/*imprimerie inconnue*

G2t 1928
SPOLEK PRO PÉČI O SIROTKY
Orphans charity membership card/*carte de membre de la charité des Orphelins*
In 3 colours/*en 3 couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printed in Prague/*imprimée à Prague*

G2p

G3 BANK-NOTES/*BILLETS DE BANQUE*
Between 1919 and 1929 Mucha designed several bank-notes for the new Czechoslovak state. Some of the notes printed in Prague, eg. the first 100 crown note, were too easy to forge and were withdrawn. Mucha's daughter is the model for the girl on the 10 and 50 crown notes. The 100 crown note incorporates Josephine Crane as Slavia (see G3f)/*entre 1919 et 1929 Mucha fit les dessins de plusieurs billets de banque pour le nouvel Etat tchécoslovaque. Quelques-uns des billets imprimés à Prague, par exemple le premier billet de 100 couronnes, étaient faciles à falsifier et furent retirés. La fille de Mucha sert de modèle pour la jeune fille sur les billets de 10 et 50 couronnes. Sur le billet de 100 couronnes Josephine Crane personnifie Slavia (voir G3f)*

G3b

G3c

G3a 1 crown note/*billet*
Designed/*créé:* 1919
Prague

G3b 100 crown note/*billet*
(grey-blue/*gris-bleu*)
Issued/*émis:* July/*juillet* 1919
Withdrawn/*retiré:* January/*janvier* 1921
Variant/*variante:*
Green/*vert* — issued/*émis:* 1921

G3c 500 crown note/*billet*
First issued/*première émission:* 1919
Two variants/*deux variantes*

G3d 10 crown note/*billet*
First issued/*première émission:* February/*février* 1920
Two variants/*deux variantes*

G3d

G3e 20 crown note/*billet*
Issued/*émis:* 1920

G3f 100 crown note/*billet*
Issued/*émis:* 1920

G3g 50 crown note/*billet*
Issued/*émis:* 1931
Withdrawn/*retiré:* 1945

Mucha also designed bank-notes for Bulgaria and Yugoslavia/*Mucha fit des dessins aussi de billets de banque pour la Bulgarie et la Yougoslavie.*

G3h Bulgaria — 50 leva note/*billet*
1000 leva note/*billet*

G3i Yugoslavia — 10 dina note/*billet*

G4 POSTAGE STAMPS UP TO 1920/*TIMBRES JUSQU'A 1920*
Mucha designed the first Czechoslovak stamps towards the end of the first World War, when Czechoslovakia was still part of the Austro-Hungarian Empire. Some of these stamps were issued in vast quantities — there were, for example, 350,000,000 copies made of the 5h newspaper stamp. Several of the stamps were also overprinted for special delivery and postage dues/*Mucha fit les dessins pour les premiers timbres tchécoslovaques vers la fin de la première Guerre Mondiale, quand la Tchécoslovaquie faisait toujours partie de l'Empire Austro-Hongrois. Quelques uns de ces timbres furent émis en quantités énormes — il y avait, par exemple, 350.000.000 exemplaires du timbre de journal 5h. Plusieurs timbres furent surchargés pour la livraison spéciale et les frais de port*

For full information see/*pour plus de renseignements voir:* Katalog známek-Československo (Poštovní filatelistická, služba-Praha).

100h = 100 haléřů = 1 crown

G4a Hradčany castle/*château*
Several variations/*plusieurs variations*
3h, 5h, 10h, 20h, 25h issued/*émis:*
December/*décembre* 1918
The series of 28 stamps from 1h-1000h was completed in 1920/*la série de 28 timbres de 1h-1000h fut achevée en 1920*

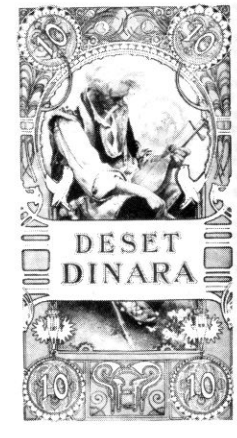
G4b Husita
Hussite priest holding a chalice. Badly printed and soon recalled due to opposition from the Catholic Church/*prêtre hussite tenant un calice. Mal imprimé et retiré par la suite à cause de l'opposition de l'Eglise Catholique*
80h, 90h issued/*émis:* June/*juin* 1920

G4c Známky spěšné
Express printed matter/*imprimés exprèss*
Two doves/*deux colombes*
2h, 5h, 10h issued/*émis:* 1919-20

G3f

G3g

G3h



G3i

G4a

G4c

G4b

G4d

G4e

G4d Známky novinové
Newspaper stamp/*timbre de journal*
Falcon in flight/*faucon en vol*
2h, 5h, 6h, 20h, 30h, 50h, 100h issued/*émis:*
1918-20

G4e Známky doplatní
Excess postage/*supplément de port*
Design based on linden leaves/*dessin basé sur des feuilles de tilleul*
14 denominations from 5h-2000h issued/*14 timbres de toutes valeurs de 5h-2000h émis:*
1919-20

POSTCARDS/*CARTES POSTALES*

CP1 1898
SARAH BERNHARDT - POSTERS/*AFFICHES*
Set of 4 cards/*une série de 4 cartes*
Colour lithographs/*lithographies en couleurs*
14 × 9 cm
Printer/*imprimerie:* Cinos, Paris
CP1a *Gismonda* — variant of/*variante de:* A1
CP1b *Lorenzaccio* — variant of/*variante de:* A10
CP1c *La Dame aux Camélias* — variant of/*variante de:* A11
CP1d *La Samaritaine* — variant of/*variante de:* A15

CP2 c. 1900
Colour lithographs/*lithographies en couleurs*
14 × 9 cm
Printer/*imprimerie:* F. Champenois, Paris
CP2a *Job* calendar/*calendrier* 1897 — variant of/*variante de:* C6
Also issued as a postcard in 1911, probably by another printer, together with a variant of the *Job* poster of 1898 (A6)/*imprimé aussi comme carte postale en 1911, probablement par une autre imprimerie, en même temps qu'une variante de l'affiche Job de 1898* (A36)
CP2b-k Set of 10 cards in an envelope for Moët & Chandon/*une série de 10 cartes avec enveloppe pour Moët & Chandon* — variants of/*variantes de:* G1g
CP2l *Cocorico* — cover/*couverture*

1900-1901
CARTES POSTALES ARTISTIQUES
These cards were issued in numbered series (sets of 12 in a folder); at least 7 series were issued/*ces cartes étaient publiées en séries numérotées (12 cartes dans une chemise); 7 séries au moins ont été publiées*
Colour lithographs/*lithographies en couleurs*
14 × 9 cm
Printer/*imprimerie:* F. Champenois, Paris

CP3 *1ERE SERIE 1900*
CP3a-d *Printemps, Eté, Automne, Hiver* — variants of/*variantes de:* P3-6
CP3e-h *Iris, Oeillet, Lys, Rose* — variants of/*variantes de:* P9-12
CP3i-l *Enfance, Adolescence, Age Mûr, Vieillesse* — variants of/*variantes de:* C9

CP2a

CP5a

CP5c

CP5b

CP5i

CP5j

CP5k

CP5l

CP4 *2EME SERIE 1900*
- CP4a-b *Tête Byzantine-Blonde, Tête Byzantine-Brunette* — variants of/*variantes de:* P15-16
- CP4c-f *Quatre Saisons* — variantes of/*variantes de:* C3
- CP4g-j *La Poésie, La Danse, La Peinture, La Musique* — variants of/*variantes de:* P19-22
- CP4k-l *Rêverie, Zodiac* — variants of/*variantes de:* P1-2

CP5 *3EME SERIE 1900*
- CP5a-c *3 Vignettes*
- CP5d *Salomé* — variant of/*variante de:* R10c
- CP5e-f *Aurore, Crépuscule* — variants of/*variantes de:* P32-33
- CP5g-h *Primevère, La Plume* — variants of/*variantes de:* P26-27
- CP5i-l *Printemps, Eté, Automne, Hiver* — only published as postcards/*publiées seulement comme cartes postales*

CP6 *4EME SERIE 1900*
- CP6a-l *Janvier, février, mars, avril, mai, juin, juillet, août, septembre, octobre, novembre, décembre*
  First published as monochrome lithographs in *Le Mois* (R16a-l)/*première publication en lithographies monochromes dans Le Mois*

CP7 *5EME SERIE 1900*
- CP7a *Sarah Bernhardt, La Plume* (also without lettering/*aussi sans lettrage)* — variants of/*variantes de:* A16
- CP7b *Bienfaisance Austro-Hongroise* (without lettering/*sans lettrage*) — variant of/*variante de:* G1e
- CP7c-e 3 covers for *Cocorico/3 couvertures pour Cocorico*
- CP7f Banquet menu/*menu de banquet* — variant of/*variante de:* G1f
- CP7g-j 4 menu designs/*4 dessins de menu* — variants of/*variante de:* G1i
- CP7k Design for a fan/*dessin pour un éventail* — variant of/*variante de:* G2i
- CP7l *Paris 1900* — design for catalogue cover/*dessin pour une couverture de catalogue* — variant of/*variante de:* G2l

CP8 *6EME SERIE 1901*
- CP8a Design for a calendar/*dessin pour un calendrier*
- CP8b-e *Eveil du Matin, Eclat du Jour, Rêverie du Soir, Repos de la Nuit* — variants of/*variantes de:* P28-31
- CP8f *Rêverie* — variant of/*variante de:* P1
- CP8g Design for a soirée programme/*dessin pour une programme de soirée*
- CP8h *Papeterie* — variant of/*variante de:* A2
- CP8i *Printemps* — variant of/*variante de:* P38
- CP8j Girl with pen/*jeune fille avec plume* — variant of/variante de: R10a
- CP8k-l *Nénuphar, Fleur de Cerisier* — variants of/*variantes de:* P23-24

CP6d

CP6f

CP6g

CP6h

CP9 *7EME SERIE 1901*
CP9a *Automne* — variant of/*variante de:* P5
CP9b-c *Bruyère de Falaise, Chardon de Grèves* — variants of/*variantes de:* P43-44
CP9d-e *Lierre, Laurier* — variants of/*variantes de:* P41-42
CP9f *Lygie* — variant of/*variante de:* A46
CP9g-j *Topaze, Emeraude, Améthyste, Rubis* — variants of/*variantes de:* P34-37
CP9k-l *La Fleur, Le Fruit* — variants of/*variantes de:* P17-18

CP10 c. 1904
Biscuits Lu Recommandés
'Collection Lefèvre-Utile'
Variant of/*variante de:* C12

CP11 n.d.
Le Cerveau du Poète du Crayon
Photograph of girl standing by an easel with *panneau Tête Byzantine — Blonde* in the background/*photographie d'une jeune fille devant un carton à dessins avec le panneau Tête Byzantine — Blonde à l'arrière plan*
Signed top right/*signée en haut à droite:* Mucha

CP12 POSTCARDS PRINTED IN CZECHOSLOVAKIA AFTER 1902/*CARTES POSTALES IMPRIMEES EN TCHECOSLOVAQUIE APRES 1902*
The following list gives only a selection of postcards printed during this period/*la liste suivante donne seulement un choix de cartes postales imprimées pendant cette période*

CP12a Výstava ve Vyškově 1902
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha Paris 1902
Printer/*imprimerie:* Jan Hona, Vyškov
Variant of/*variante de:* A49

CP12b Pojišťovací banka Slavia 1909
Colour/*en couleurs*
Signed bottom centre/*signée en bas au centre:* Mucha 1909
Printer/*imprimerie:* Štenc, Prague
Variant of/*variante de:* A54

CP12c Josephine Crane — Slavia 1909
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* A. M. Mucha 1909
Printed in USA/*imprimée aux Etats-Unis*
Variant of oil-painting/*variante d'une peinture à l'huile*

CP12d The Beatitudes
Set of 7 cards in colour/*une série de 7 cartes en couleurs*
Signed bottom left or right/*signée en bas à gauche ou à droite:* Mucha
Printer/*imprimerie:* Štenc, Prague
First published in/*publié pour la première fois dans: Everybody's Magazine* (R33)

CP7a

CP7g

CP12d

CP12d

CP12g

CP12h

CP12e Students Fair/*Foire des Etudiants* 1909
Black and gold/*en noir et or*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Politika, Prague
Variant of/*variante de:* G2q

CP12f Memory of Native Ivančice/*Souvenir d'Ivančice Native* 1909
In 3 colours/*en 3 couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Navrátil, Ivančice

CP12g Murals painted by Mucha for the Lord Mayor's Hall, Prague/*peintures murales de Mucha pour la Salle du Maire, Prague* 1912
Set of 15 cards in colour/*une série de 15 cartes en couleurs*
Unsigned/*non signées*
Printer/*imprimerie:* Štenc, Prague

CP12h Bohemian Heart Charity/*La Charité du Coeur Bohémien* 1912
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* Politika, Prague

CP12i Krajinská výstava v Ivančicích c.1912
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha 1912
Printer/*imprimerie:* Neubert, Prague
Variant of/*variante de:* A62

CP12j Jarní slavnosti c. 1914
Colour/*en couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Neubert, Prague
Variant of/*variante de:* A64

CP12k Defence of National Minorities/*La Défense des Minorités Nationales* 1915
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha
Printed in Prague/*imprimée à Prague*

CP12l Komenský Society/*La société Komenský* c.1920
Black and white/*en noir et blanc*
Signed bottom right/*signée en bas à droite:* Mucha
Printed in Prague/*imprimée à Prague*
Variant of/*variante de:* A57

CP12m Russia Restituenda c. 1922
Monochrome
Unsigned/*non signée*
Printer/*imprimerie:* Neubert, Prague
Variant of/*variante de:* A68

CP12n Y.W.C.A. c. 1922
Colour/*en couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Neubert, Prague
Variant of/*variante de:* A67

CP12o VIII. Slet všesokolský 1926
Colour/*en couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* Jan Ziegloser, Prague
Variant of/*variante de:* A69

CP12p Slovanská epopej
The Slav Epic/*L'Epopée Slave* 1928
Set of 10 cards in colour/*une série de 10 cartes en couleurs*
Unsigned/*non signées*
Printer/*imprimerie:* Neubert, Prague
Includes variant of/*y compris variante de:* A71

CP12q Spolek pro péči o sirotky 1928
Orphans Charity/*La Charité des Orphelines*
In 3 colours/*en 3 couleurs*
Signed bottom right/*signée en bas à droite:* Mucha
Printed in Prague/*imprimée à Prague*

Variants/*variantes:*
Membership card for the organisation/*carte de membre pour l'organisation:* G2t
Charity stamp/*timbre pour la charité*

CP12r Emmahof Castle/*Château Emmahof* 1931
In black and white from an original drawing/*en noir et blanc d'après un dessin original*
Signed bottom right/*signée en bas à droite:* Mucha
Printer unknown/*imprimerie inconnue*

CP12s Nativity/*La Nativité* 1934
Colour/*en couleurs*
Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* Péče o mládež, Prague

CP12t Fifty years of Ivančice Sokol Organisation/*Cinquante ans de l'Organisation Sokol à Ivančice* 1937
Black and white/*en noir et blanc*
Unsigned/*non signée*
Printer/*imprimerie:* Navrátil, Ivančice

CP12u Dík slepců c. 1939
Signed bottom left/*signée en bas à gauche:* 1933 Mucha
Variant of/*variante de:* A74

CP12v Dvacátý věk
The Twentieth Century/*Le Vingtième Siècle*
Black and white/*en noir et blanc*
Signed bottom right/*signée en bas à droite:* Mucha
Printed in Prague/*imprimée à Prague*

Variants/*variantes:*
La Revue du Bien — card in black and white, printed in Paris/*carte en noir et blanc, imprimée à Paris*
Magazine cover/couverture de revue: R23

ADDENDA TO THE CATALOGUE/ADDITIONS AU CATALOGUE

From new documentary evidence which has come to light, differences in dates of more than one year, plus additional items and information are noted here/*nous avons noté ci-dessous les renseignements complémentaires ainsi que les différences de plus d'une année dans la datation des oeuvres qui sont apparus à la lumière de récentes informations*

P43/44 — c. 1902/3

A1 *GISMONDA* — Alb *'Théâtre de la Monnaie'* Bruxelles

A4 *FLIRT* — c. 1900 Another version exists with lettering/*il existe une version avec lettrage: 'Grand Prix Paris 1900'*

A8 — 1898; A18 — c. 1900-01; A31 — 1903; A44 — 1897

1900 *L'AIGLON* — Printer/*imprimerie:* F. Champenois, Paris

C12 — 1903/4 Possibly a poster rather than a calendar/*peut-être une affiche plutôt qu'un calendrier*

L7 *L'AVENTURE DE ROLAND* — Paris, Charavay, Mantoux, Martin

R13 *L'AGE D'ART* — 1898: 28 January/*janvier,* 5 February/*février* (then known as/*connue alors sous le titre: L'ART UNIVERSEL,* nos. 1 & 2) & 12 February/*février (Age d'Art* no. 3)

R15 *L'ART PHOTOGRAPHIQUE* — + no. 1 July/*juillet* 1899

R20 *L'UNIVERSELLE* — Vol. 2 nos. 2-8 on green background/*sur fond vert;* 15 November/*novembre,* 1, 15 December/*décembre* on white background/*sur fond blanc.*

R27 *LA REVUE DU BIEN* — 1901-02

R36 *L'HABITATION PRATIQUE* — 1904-10

POSTERS/*AFFICHES*

1897 BORDER FOR POSTER/*AFFICHE PASSE-PARTOUT*
Used to advertise plays etc./*utilisée comme annonce pour des spectacles etc.*
Signed bottom right/*signée en bas à droite:* Mucha
Affiches Artistiques de la Société La Plume
Printer/*imprimerie:* F. Champenois, Paris?

1897 *FOX-LAND JAMAICA RUM*
Colour lithograph/*lithographie en couleurs*
30 x 44 cm Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

c. 1899 (unpublished/*inédite)*
PARFUMERIE GELLE FRERES, SYLVANIS ESSENCE
Colour lithograph/*lithographie en couleurs*
64 x 26 cm Signed bottom right/*signée en bas à droite:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

1900 *BISCUITS LEFEVRE-UTILE*
Gaufrette Vanille/Desserts Lu Recommandés/Gaufrette/Pralinée
Variant of/*variante de:* C5

1901 *HEIDSIECK & CO. — CHAMPAGNE*
Colour lithograph/*lithographie en couleurs*
66.5 x 49.5 cm Signed bottom left/*signée en bas à gauche:* Mucha
Printer/*imprimerie:* F. Champenois, Paris

1901-04 4 posters for/*affiches pour:*
L. BRANCHER (lithographic ink/*encre lithographique)*
Le Printemps émergeant des brumes de l'hiver. . .
L'Automne symbolisant la maturité de l'année. . .
L'Eté, L'Hiver
Colour lithographs/*lithographies en couleurs* 72 x 32 cm
Printer/*imprimerie:* F. Champenois, Paris

BOOKS/*LIVRES*

n.d *LE GRAND FERRE* Noël Gaulois
17 full page illustrations/*17 illustrations en pleine page*
Librairie Félix Juven, Paris

PERIODICALS/*REVUES*

1897 *LE MONDE MODERNE*
May/*mai* — cover/*couverture*
Signed bottom right/*signée en bas à droite:* Mucha 96

1897 *LE COURRIER FRANCAIS*
11 April/*avril* — cover/*couverture*
Le Bal des Quat'z Arts — G2e

1898 *LUMIR* Frontispiece/*frontispice*
Signed bottom right/*signé en bas à droite:* Mucha 1898

1901 *LA VIE MODERNE*
10 February/*février* — 2 June/*juin*
Cover/*couverture.* Same design as used for cover of/*le même dessin utilisé comme couverture de: L'Universelle* (R20)

1904 *LE GAULOIS DU DIMANCHE*
24-25 December/*décembre* — Page 1
L'Etoile de Bethléem
Signed/*signée:* Mucha 1904

1903-05 *PARIS ILLUSTRE*
a) December/*décembre* 1903 — cover/*couverture*
Same illustration as on cover of/*la même illustration utilisée comme couverture de: The Index* (R30a)

b) July/*juillet* 1905 — cover/*couverture, Au Café-Concert*

1906 *WIENER CHIC*
October/*octobre,* no. 173 — cover/*couverture*
Signed/*signée:* Mucha 1905 or/*ou 1906*

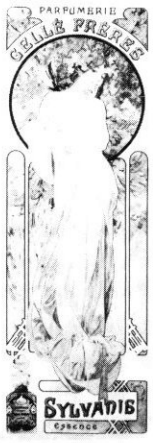
MISCELLANEOUS GRAPHICS/*OEUVRES GRAPHIQUES VARIEES*

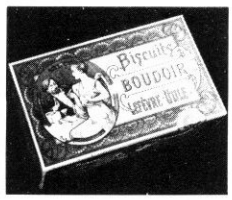
1896 *CARILLON DE PASQUES REVEILLANT LA NATURE*
Colour lithograph/*lithographie en couleurs*

Before/*avant* 1900
TIN FOR/*BOITE POUR: LES GAUFRETTES PRALINEES LEFEVRE-UTILE* 19 x 18.5 x 17.5 cm
Printer/*imprimerie:* Gueneux, Robert succrs, Nantes

After/*après* 1900
TIN FOR/BOITE POUR: LES BISCUITS BOUDOIR LEFEVRE-UTILE 8 x 20 x 11.5 cm
Printer unknown/*imprimerie inconnue*

After/*après* 1910
TIN FOR/*BOITE POUR: LES BISCUITS CHAMPAGNE LEFEVRE-UTILE* 8 x 20 x 11.5 cm
Printer/*imprimerie:* Imprimerie Moderne, Nantes





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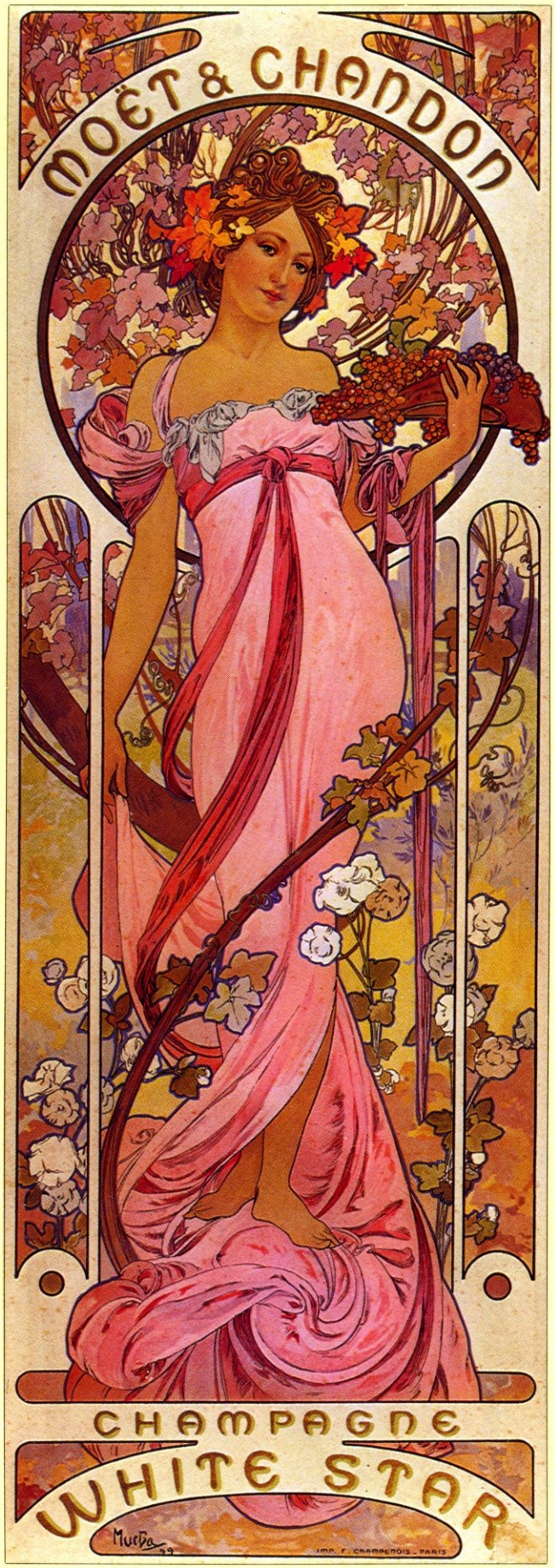

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